Quique Sinesi

14 Estudios para Guitarra Fusión

Técnicas combinadas de púa, dedos y dedos/púa
Estudios fáciles sobre métricas irregulares
Estilos con reminiscencias de tango y folklore

RICORDI

INDICE

PREFACIO

La guitarra clásica (española, acústica, folk, en sus versiones con cuerdas de nylon o acero) tiene un repertorio que recién en los últimos años se está ampliando gracias a la obra de ejecutantes clásicos y de jazz fusión.

Sin embargo, el repertorio de estudio del instrumento sigue siendo el mismo «paquete» de libros: o bien arcaicos o bien encerrados en la armonía y rítmicas típicas del barroco o renacimiento.

Por eso pensamos y diseñamos este libro que cubre otros aspectos, por ejemplo, el técnico (púa, púa y dedos), el rítmico (métricas en 6/8, 9/8, 10/8, etc.), el armónico y el estilístico, virándolo hacia el ámbito de músicas locales (tango y folklore) fusionadas con sonoridades jazzísticas.

Esperamos que este material les sea muy útil, especialmente a los que dan sus primeros pasos sabiendo ya casi hacia dónde deben caminar.

Un abrazo.

Daniel Curto
Director de la colección
Rock-Jazz-Tech

SIMBOLOS UTILIZADOS

p = Pulgar

i = Indice

m = Medio

a = Anular

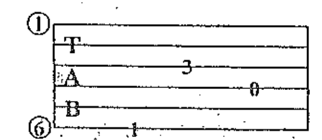
ch = Chico o meñique

⊓ = Púa hacia abajo

V = Púa hacia arriba

◇12 = Armónico (en casillero XII)

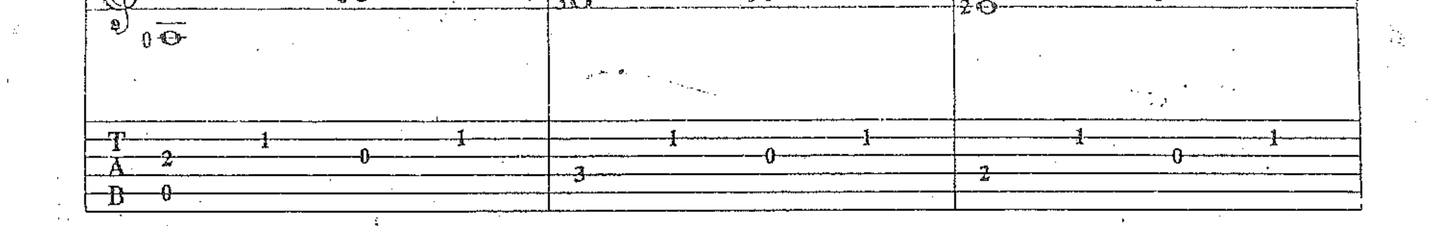
↑ = Rasgueo hacia abajo

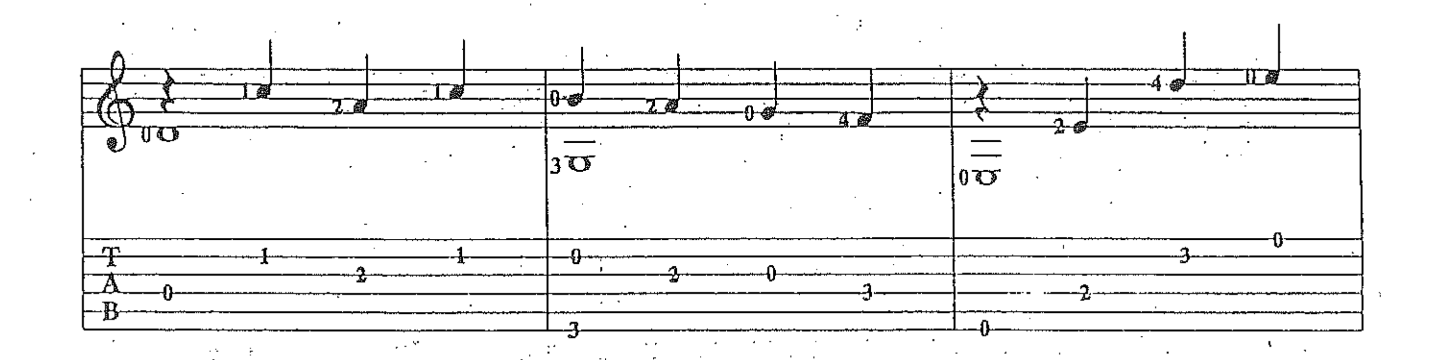


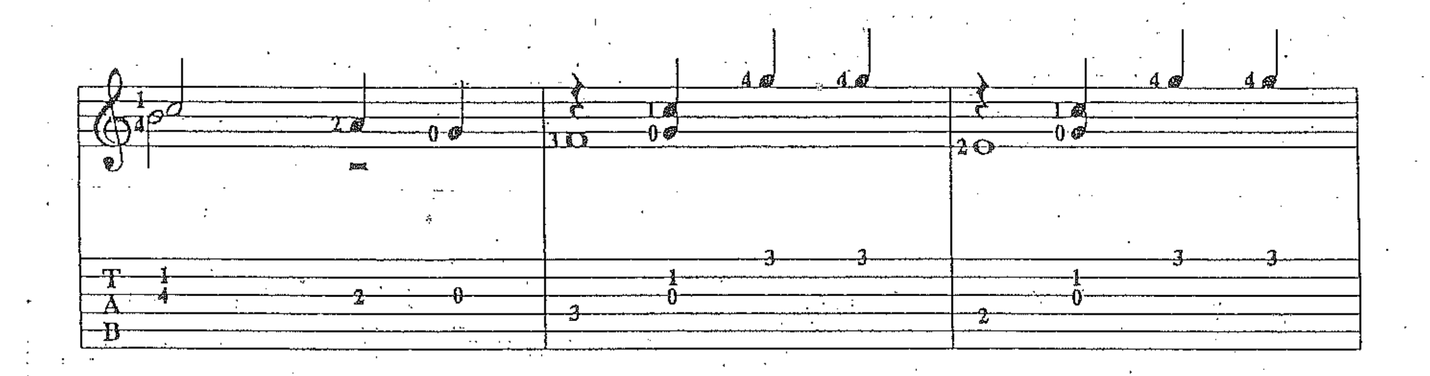
Tablatura. Las líneas representan las cuerdas y los números los casilleros en que deben tocarse (el 0 significa cuerda al aire)

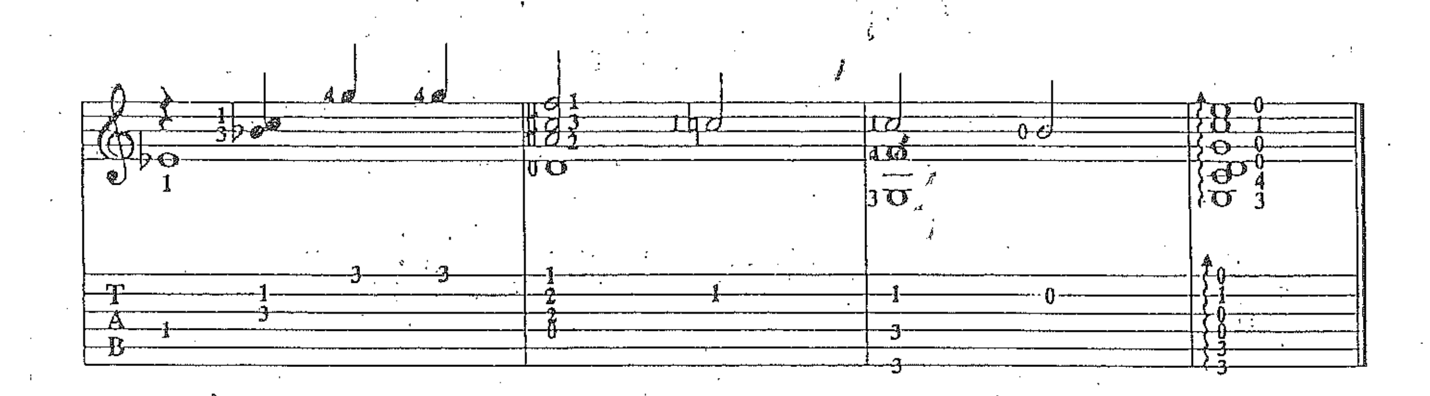
SOLO 1

Lento


T
A
B

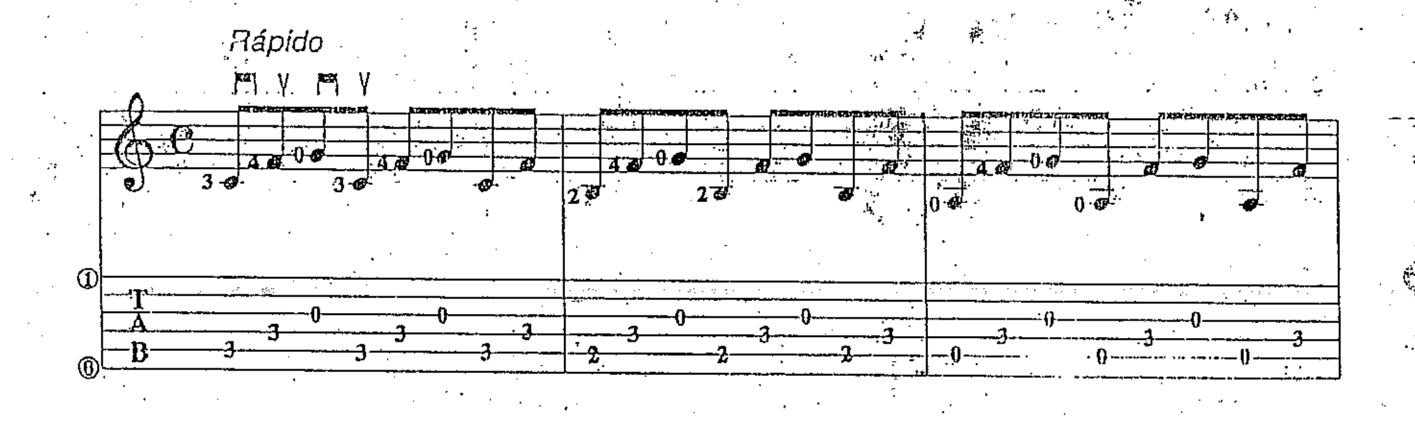

T
A
B

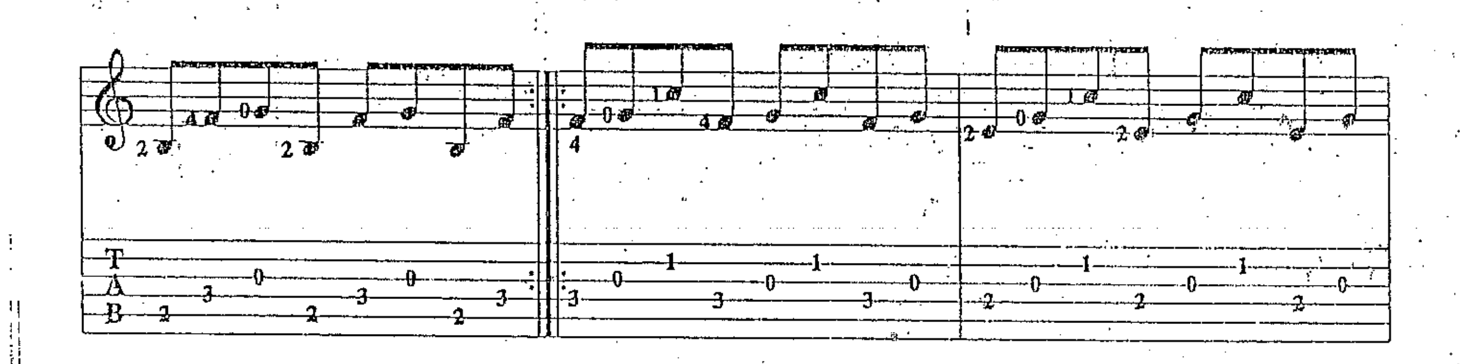

T
A
B

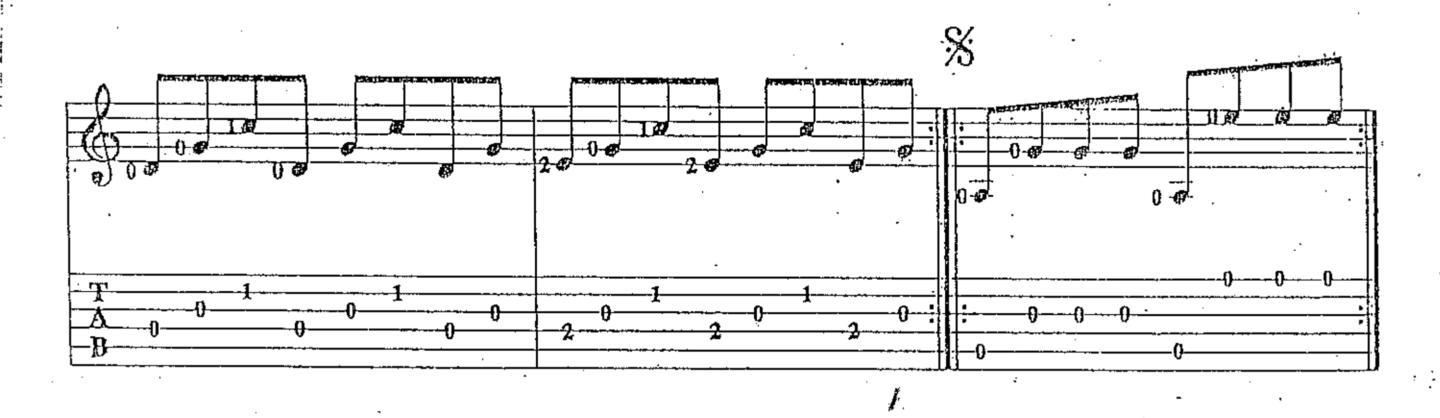

T
A
B

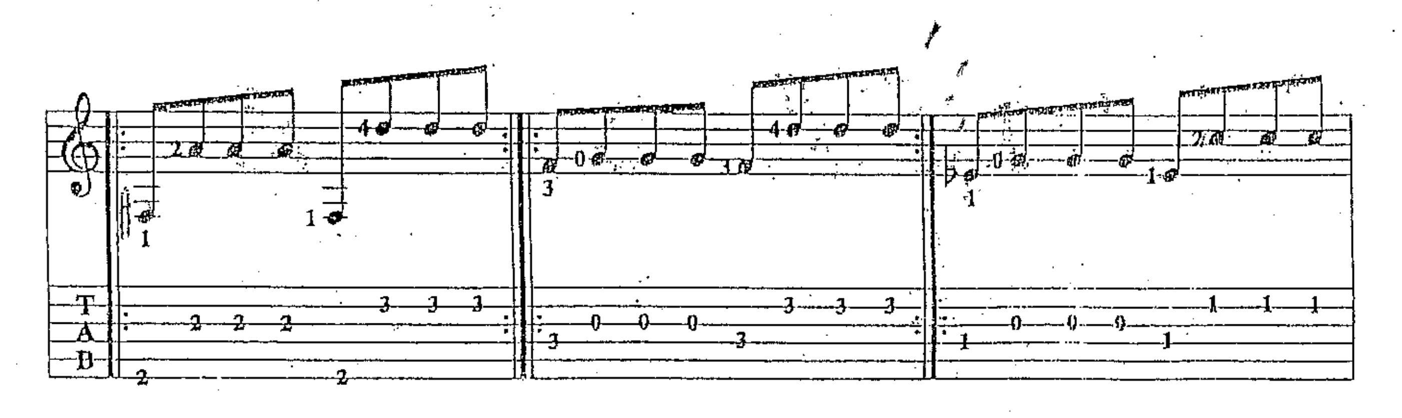
ESTUDIO PARA PUA Nº 1

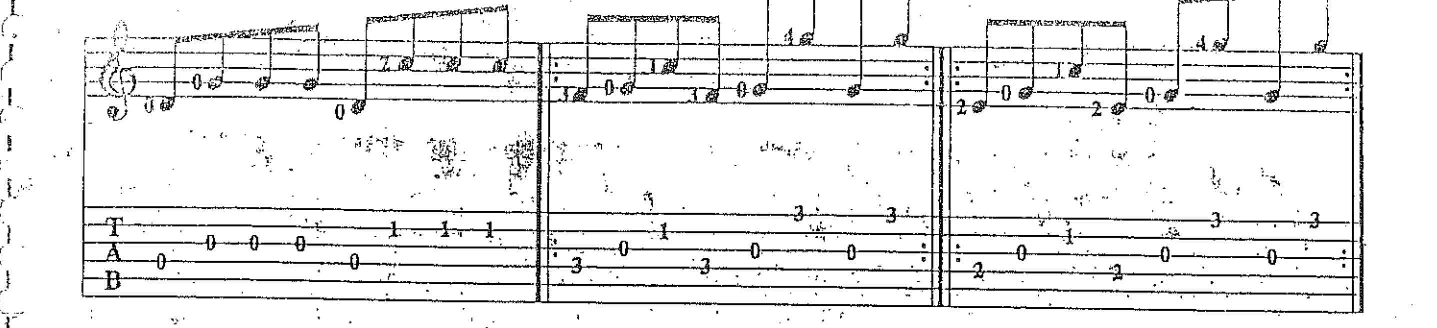
Rápido

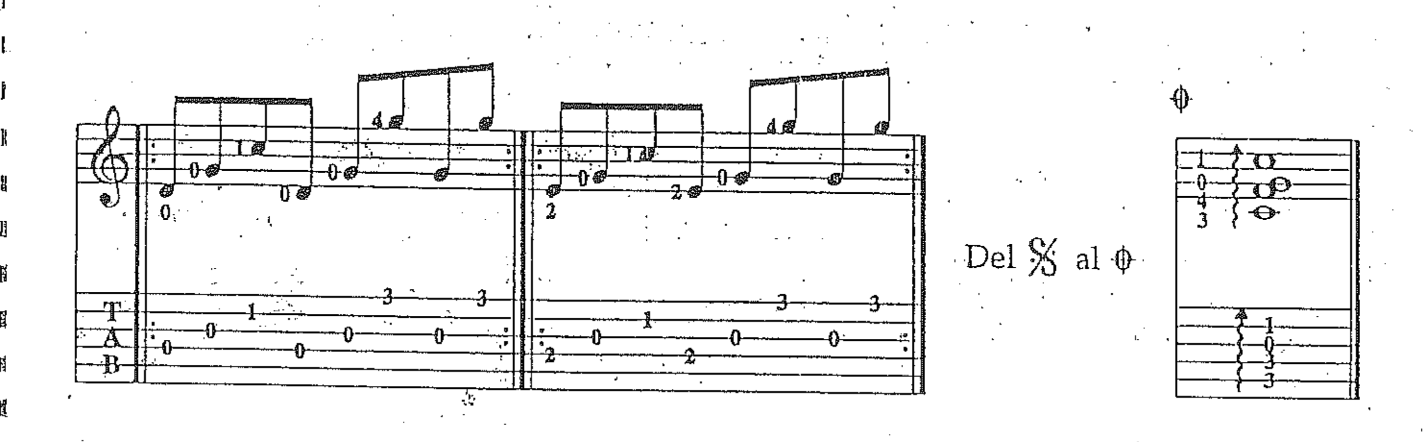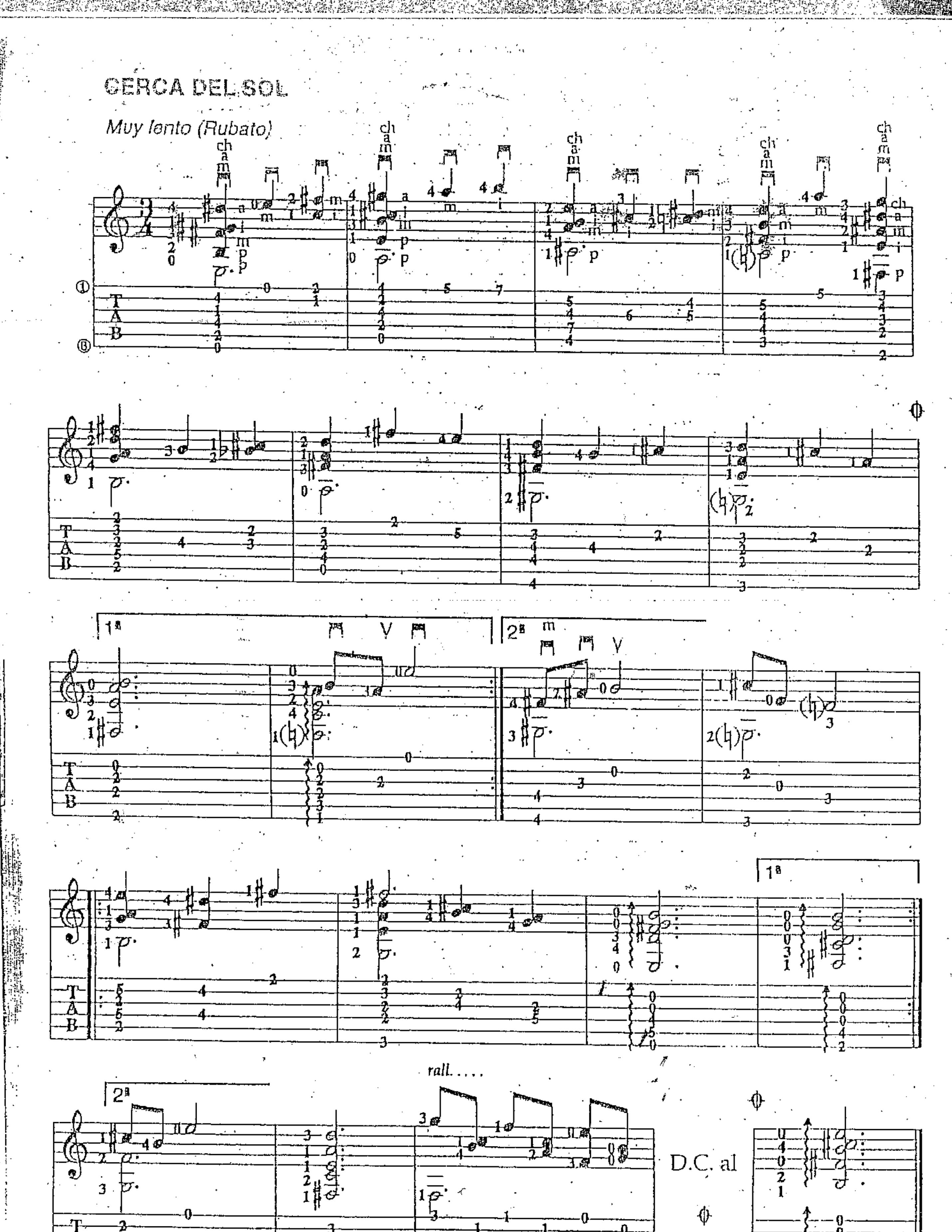




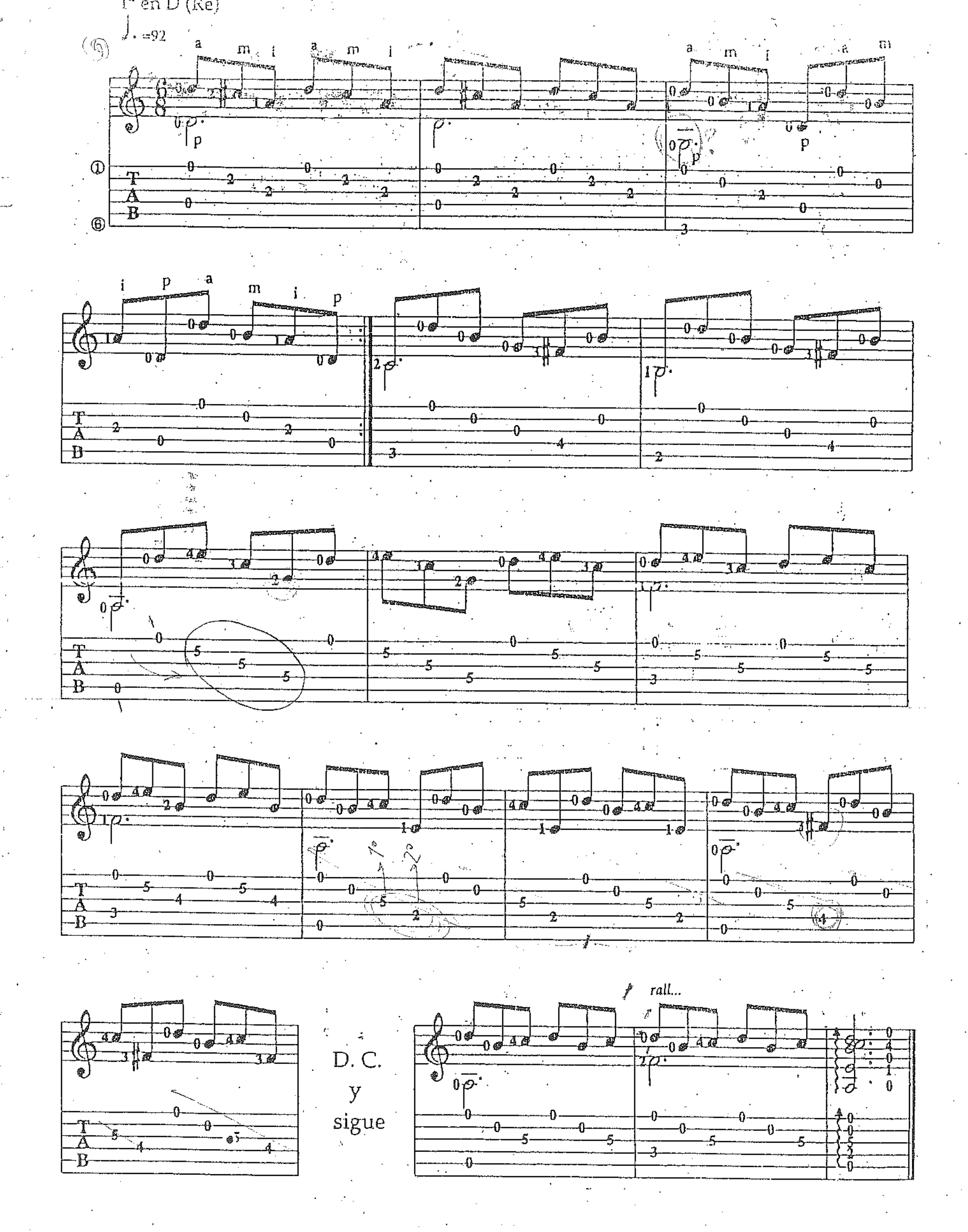







Del 𝄋 al 𝄌


CERCA DEL SOL
Muy lento (Rubato)
rall.....
D.C. al

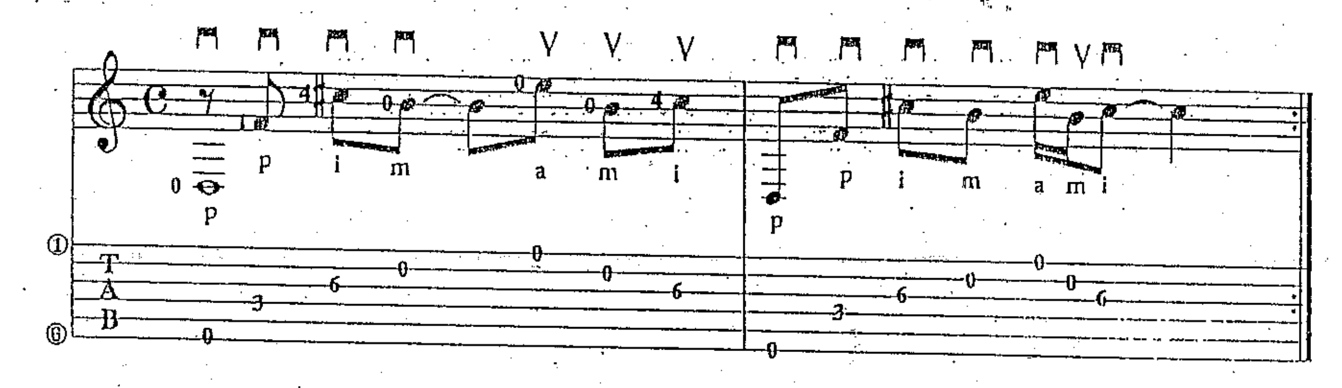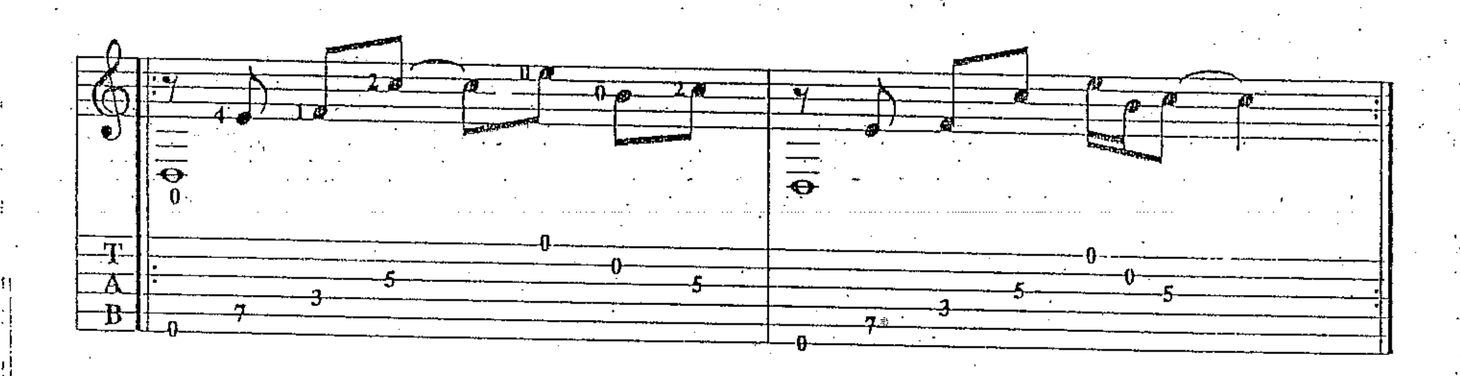


en D (Re)
=92
a m i a m i
a m i a m
i p a m i p
T
A
B
rall...
D. C.
y
sigue

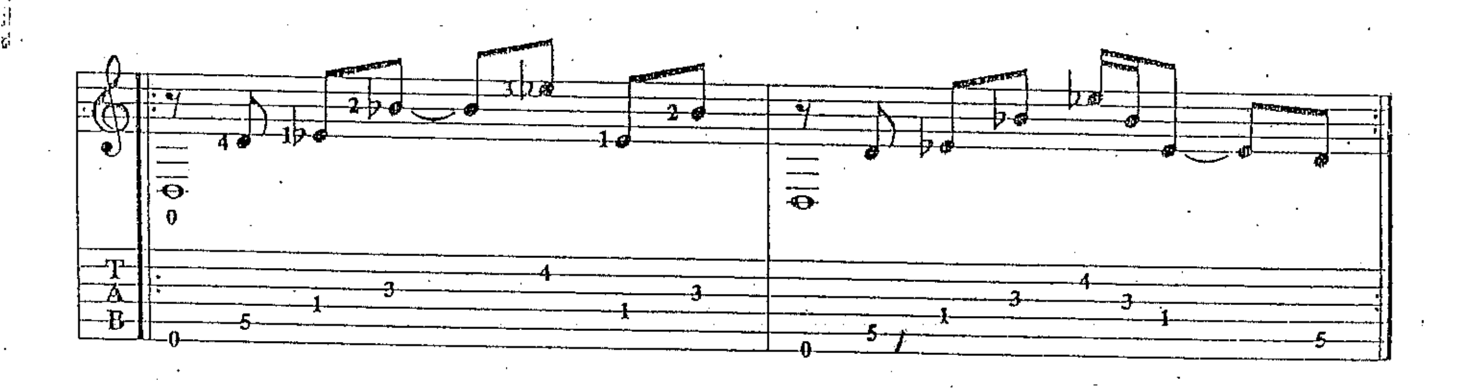
SOLO TANGUEADO

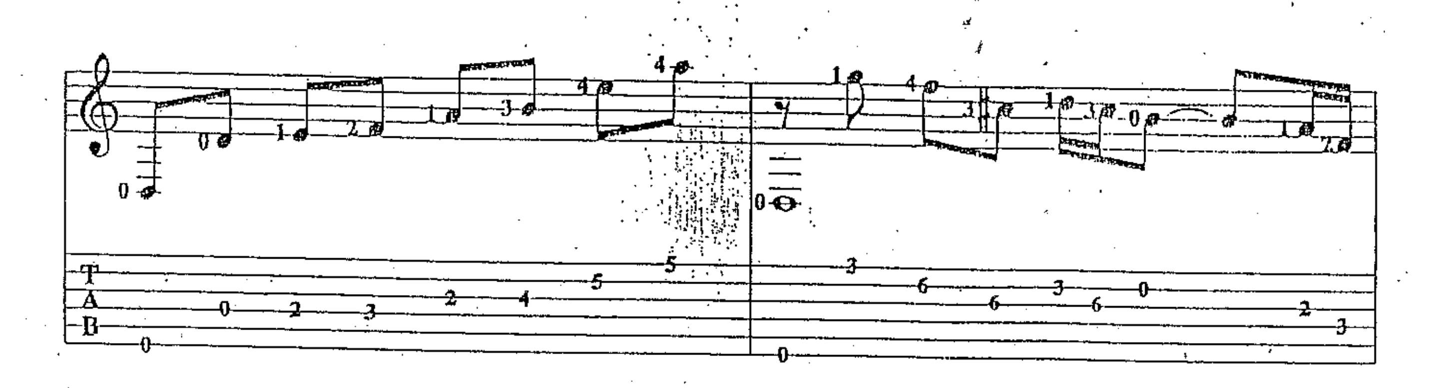
6ª en D (Re)

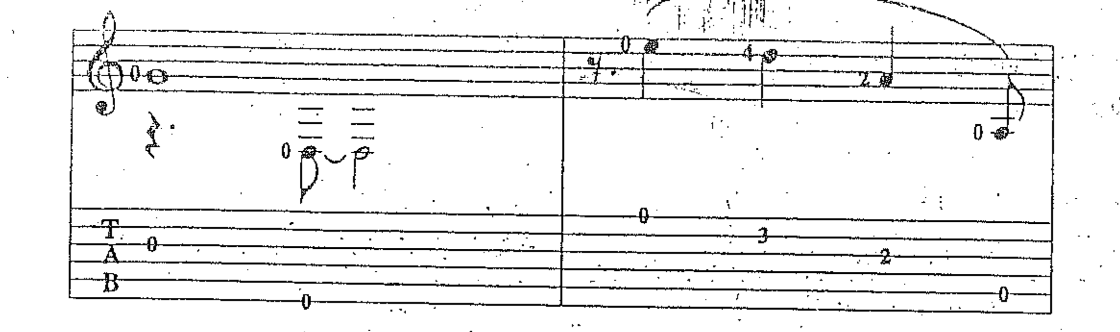
♩=100



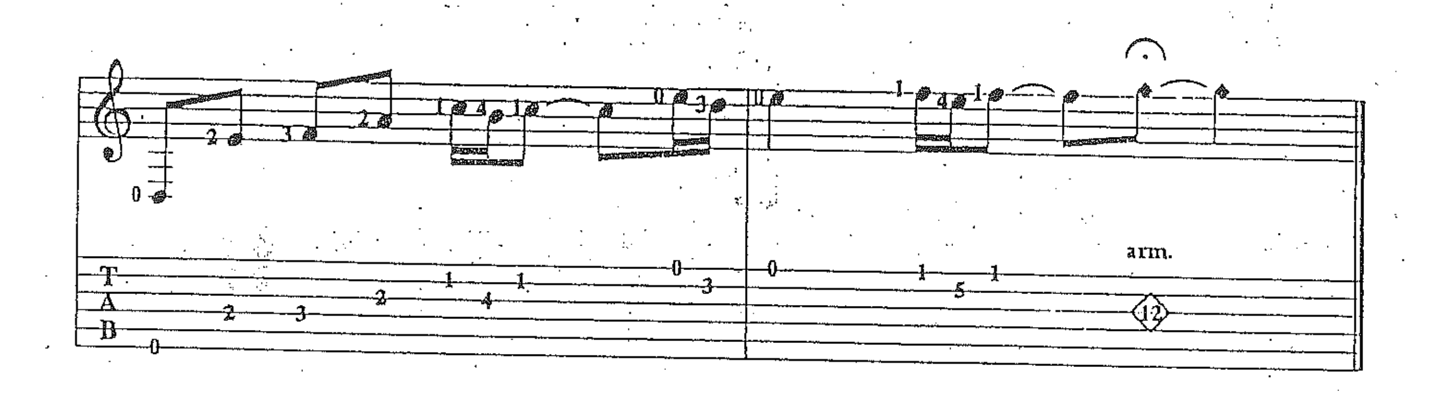


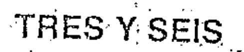


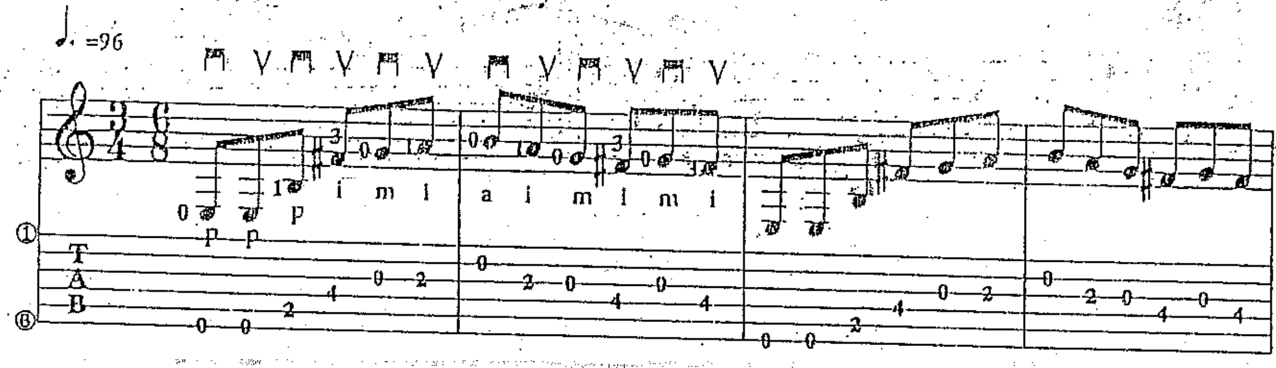


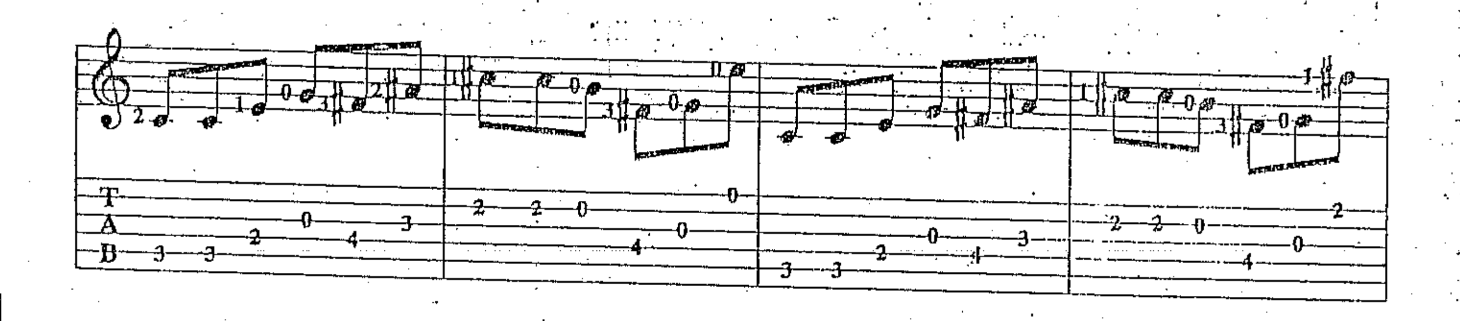


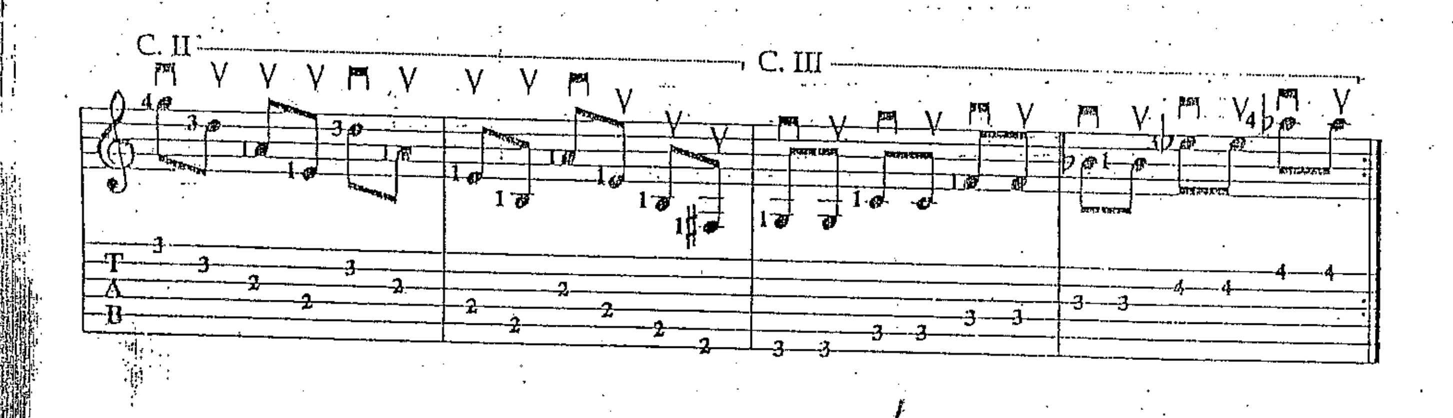
D. C. y sigue

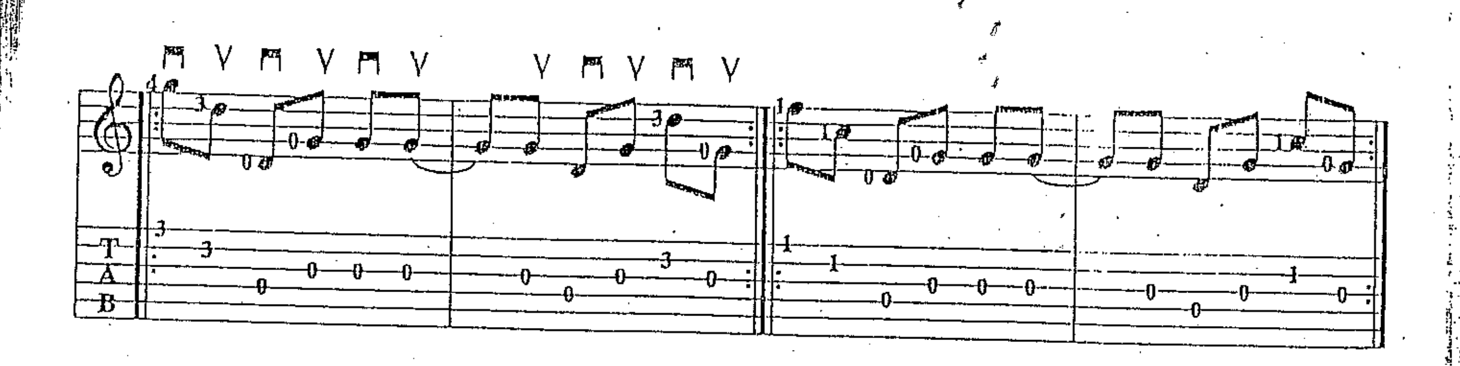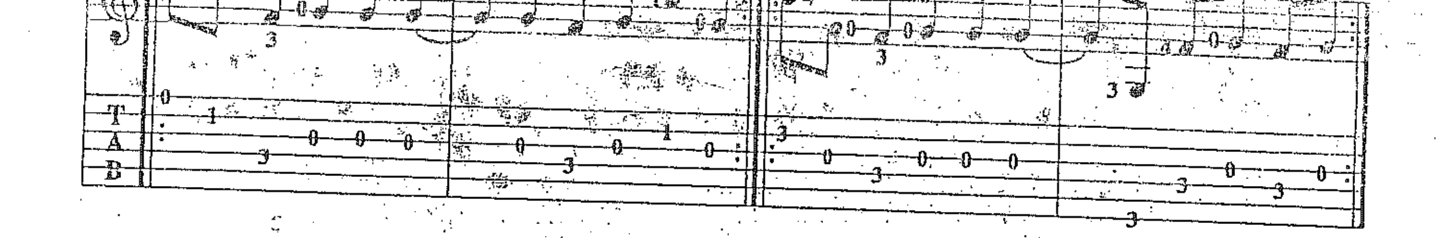



TRES Y SEIS

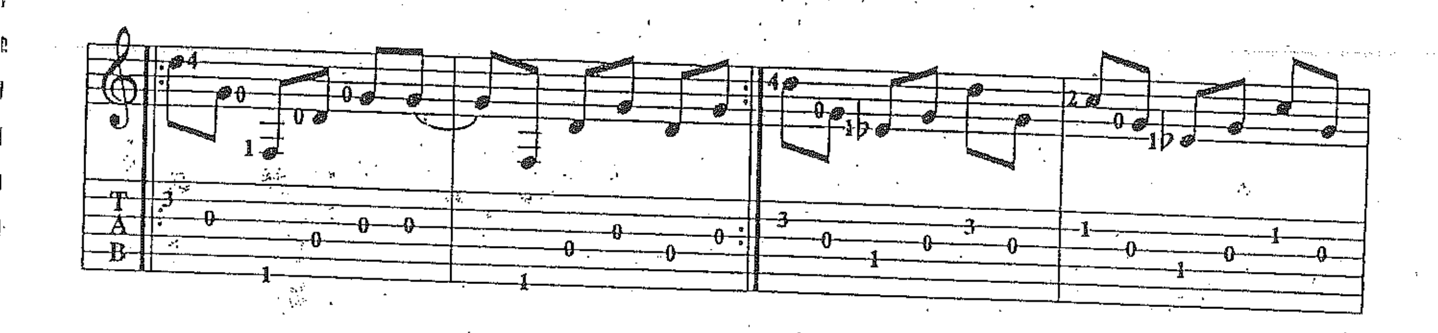

=96
i m i a i m i m i
p p p
T
A
B

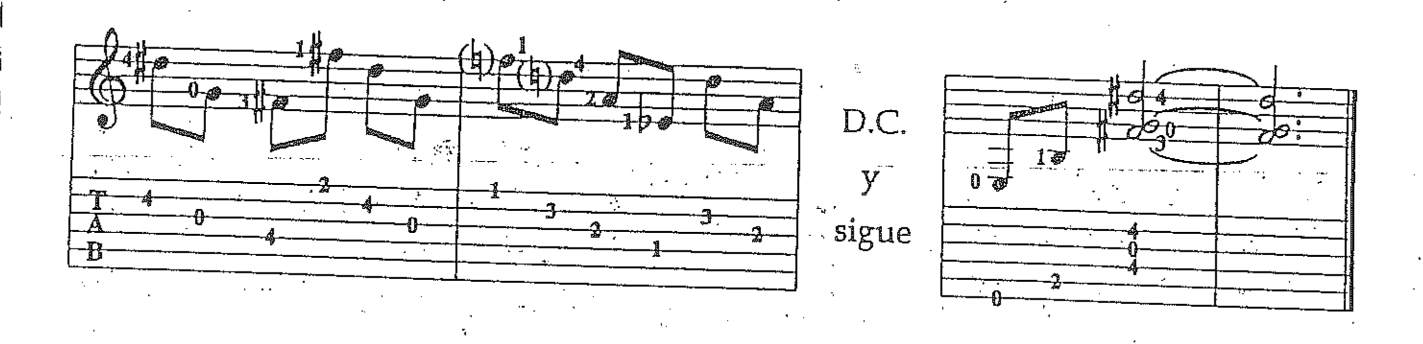

T
A
B
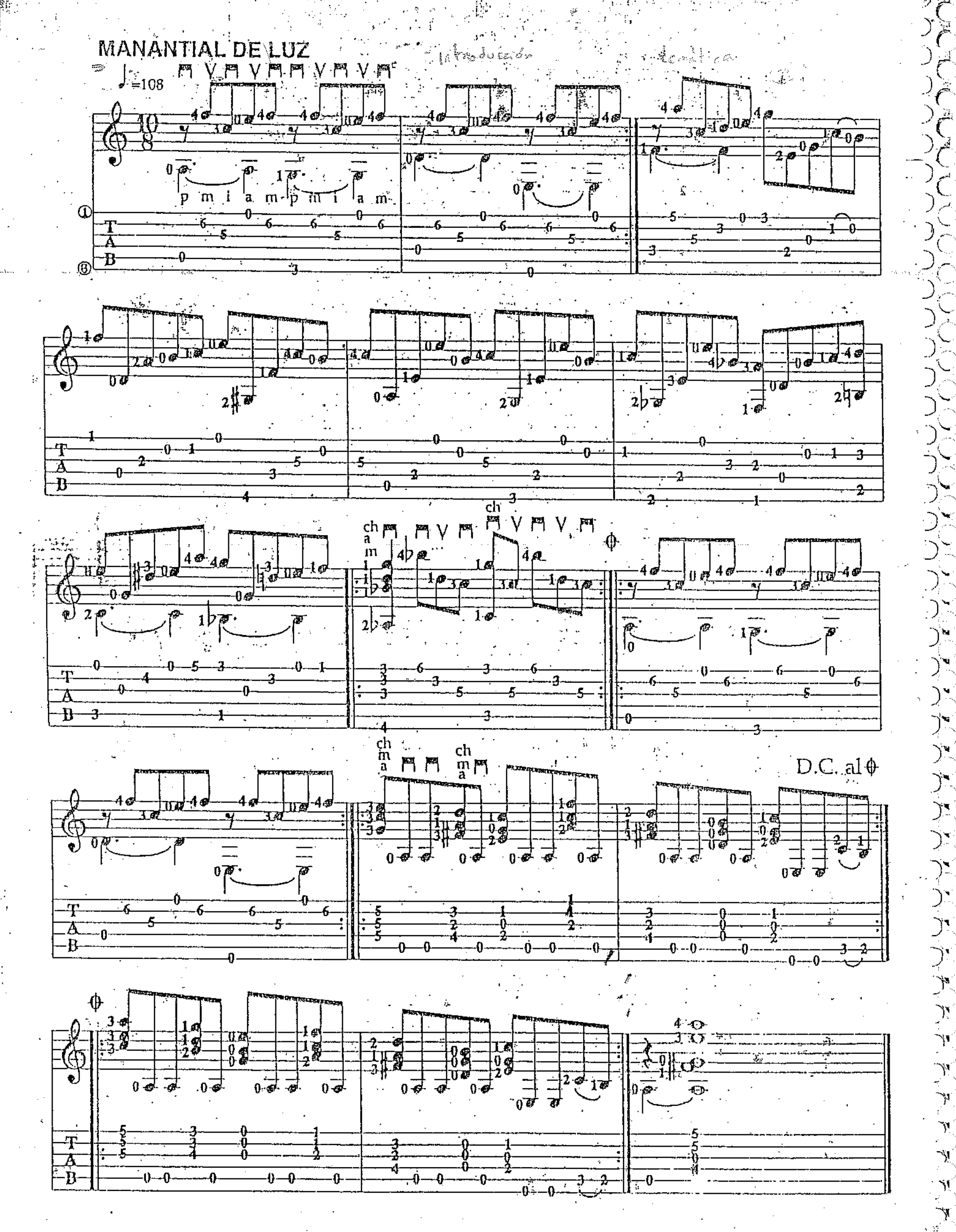

C. II
C. III
T
A
B
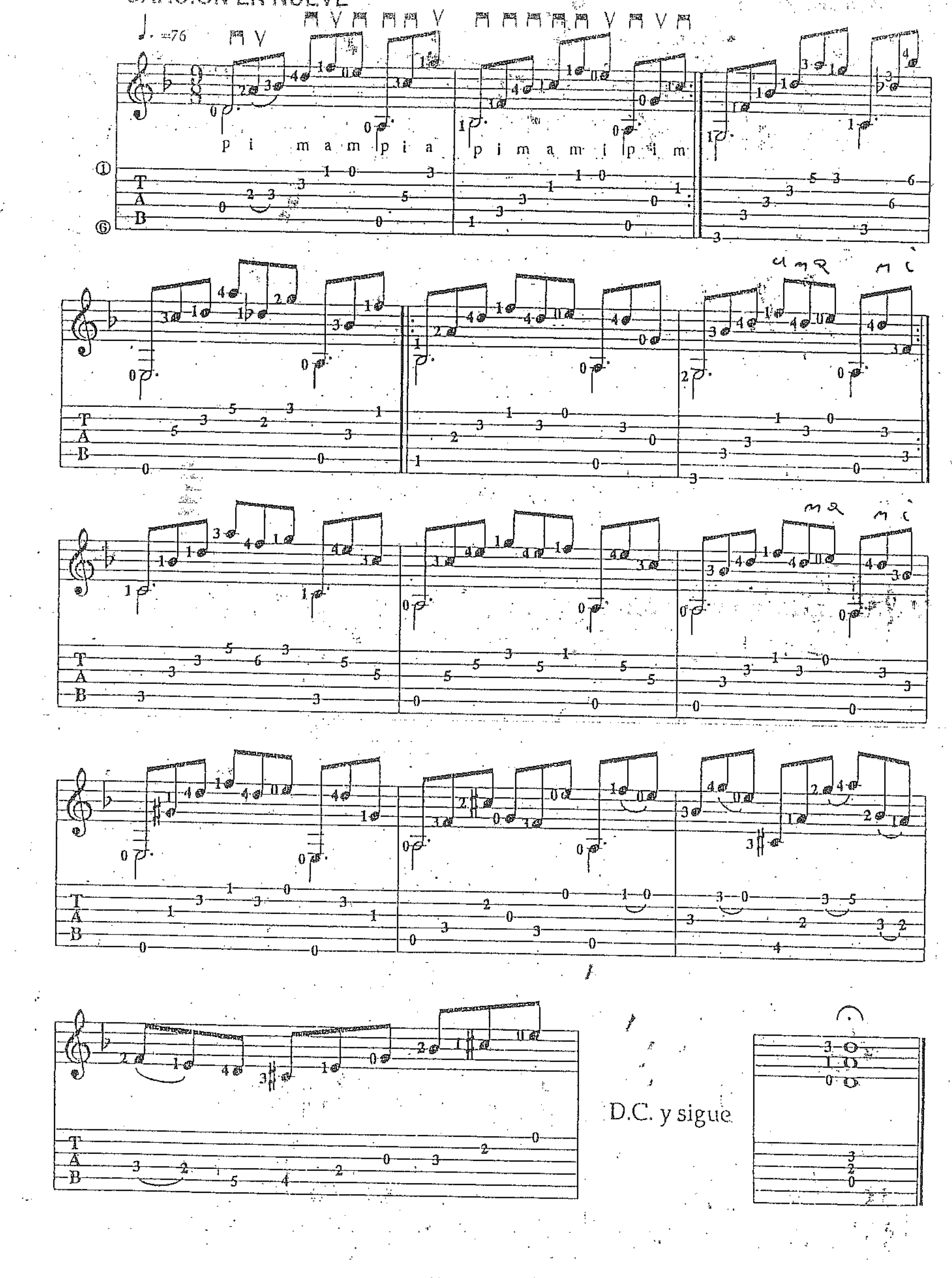

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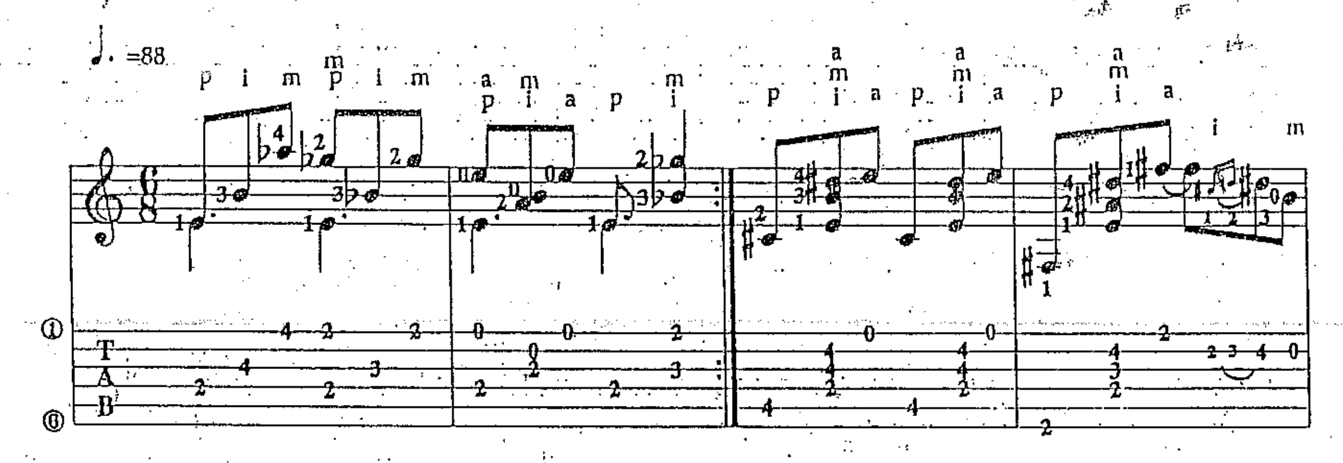

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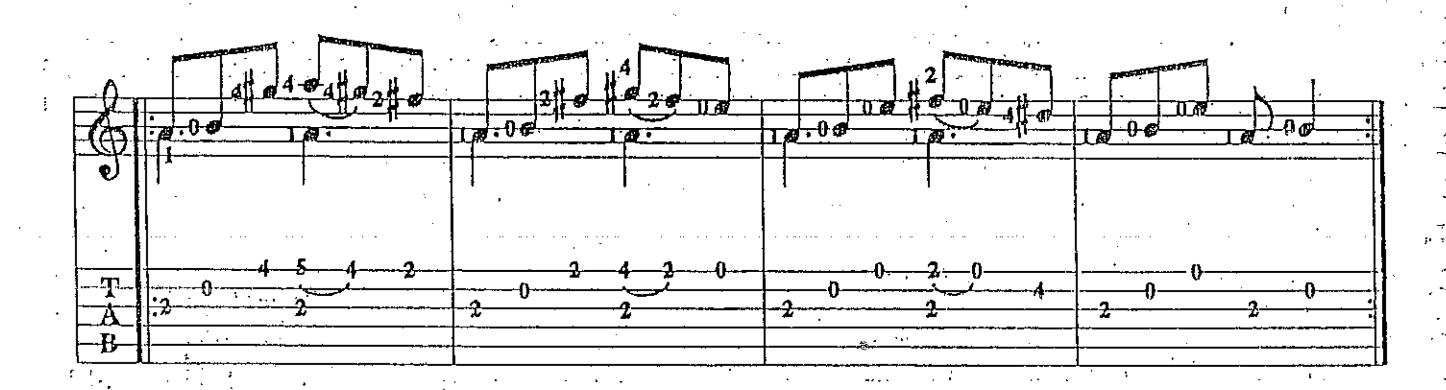

MANANTIAL DE LUZ
♪=108
p m i a m p m i a m
ch a m
ch
ch m a
ch m a
D.C. al 𝄌
T
A
B

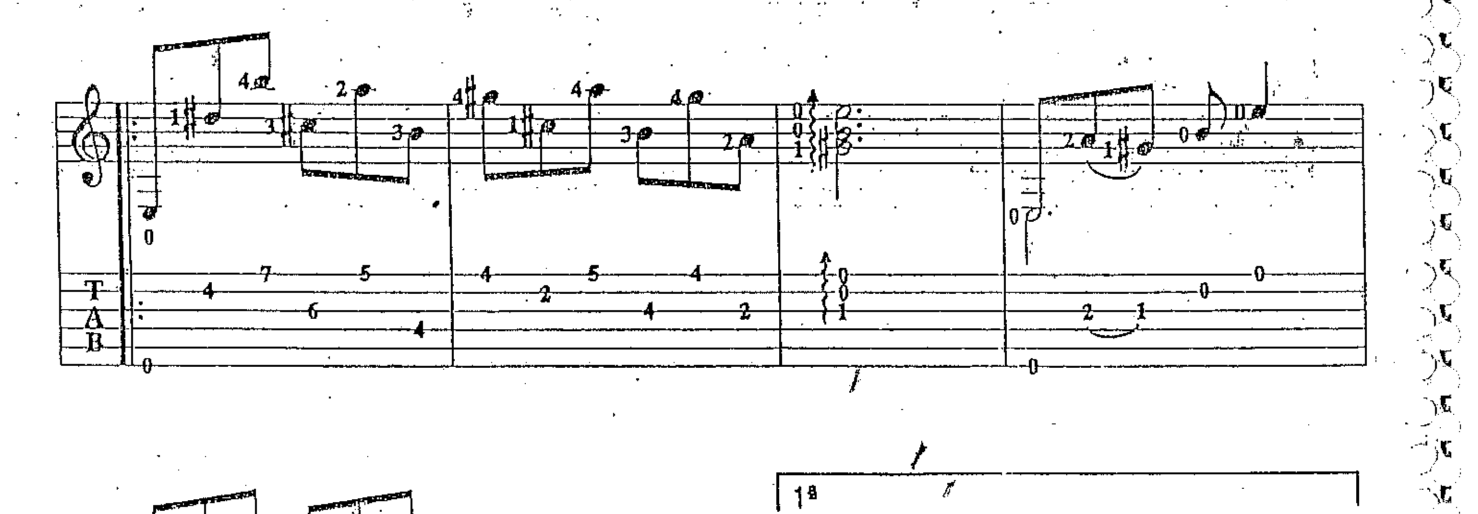

♩. =76
p i m a m p i a
p i m a m i p i m
D.C. y sigue

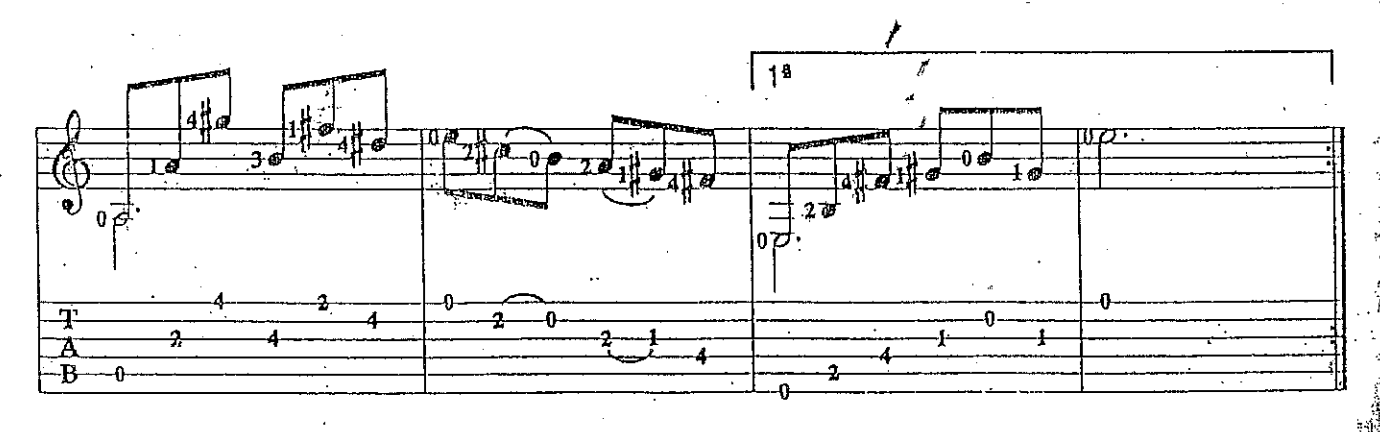
SOLO EN SEIS

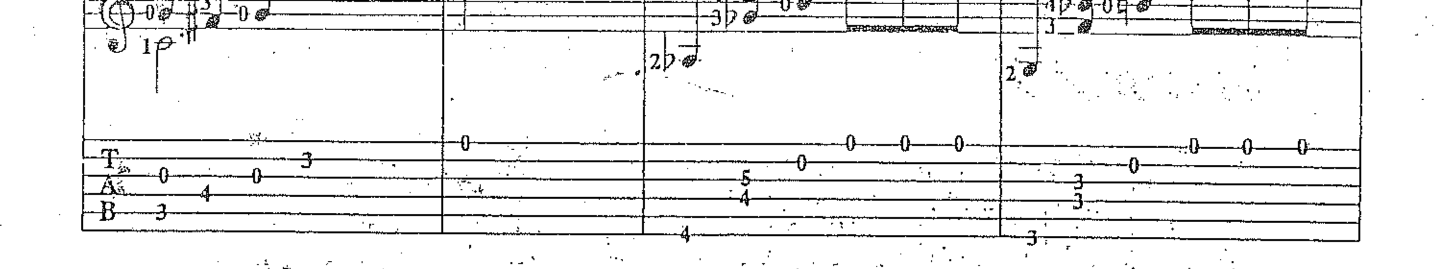


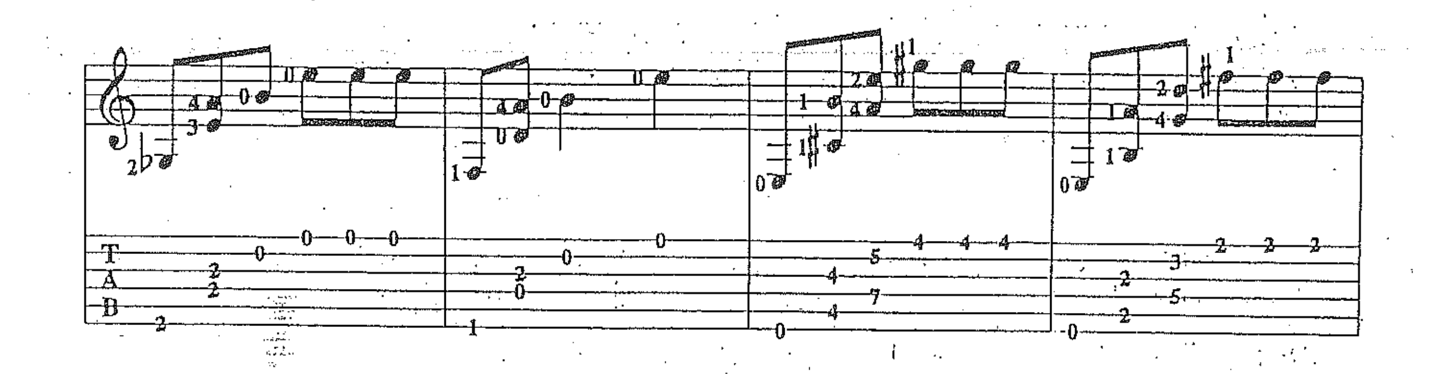

=88
p i m p i m a m p i a p m i
p i a p i a p i a p i a
m m m
a a a
i m
T
A
B

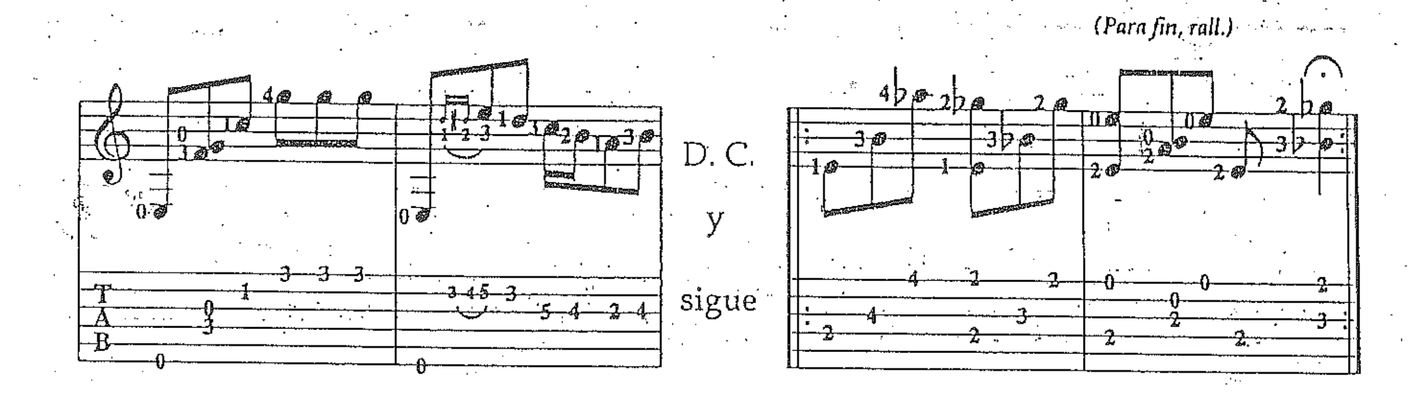

T
A
B


T
A
B
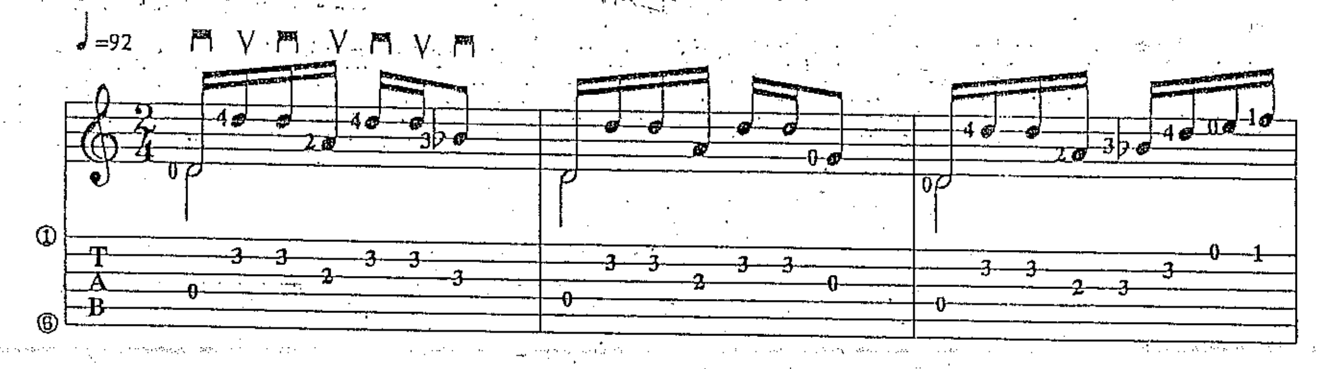

1ª
T
A
B

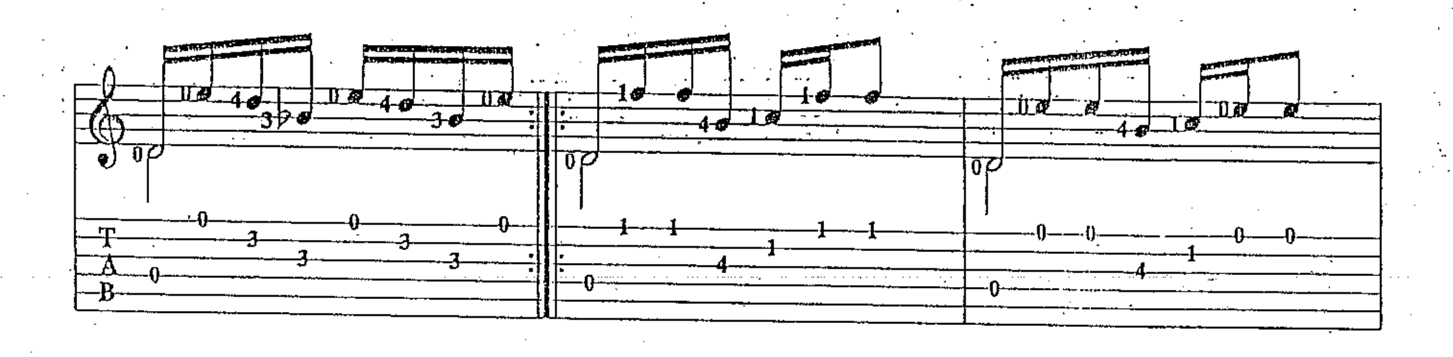


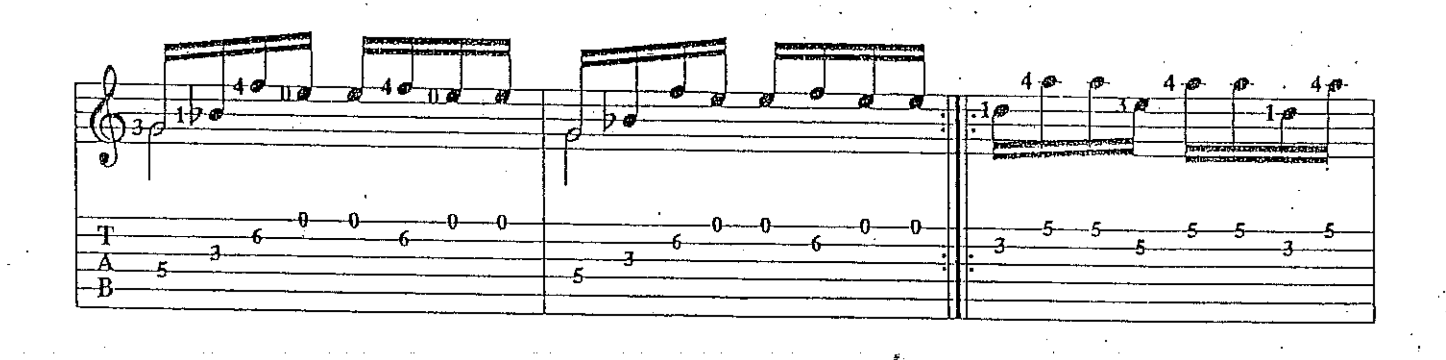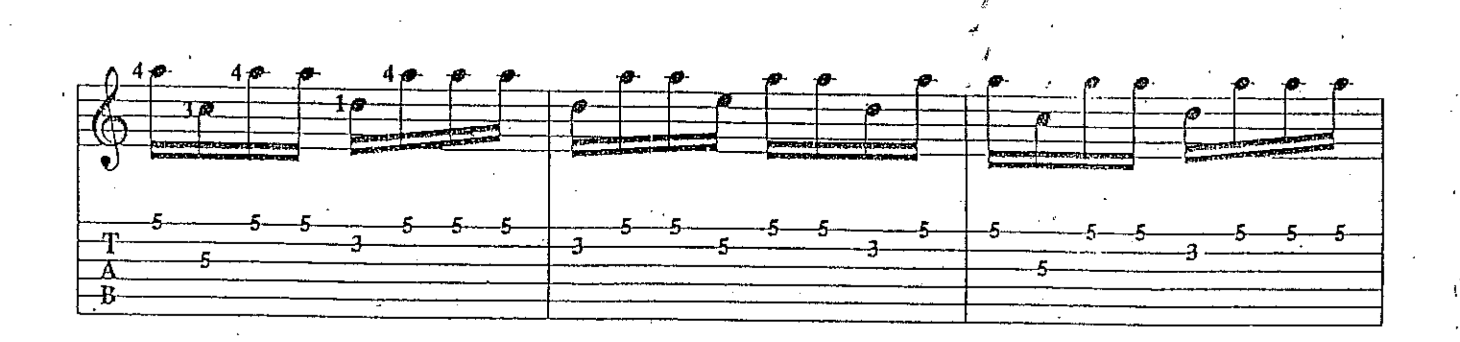



(Para fin, rall.)
D. C.
y
sigue

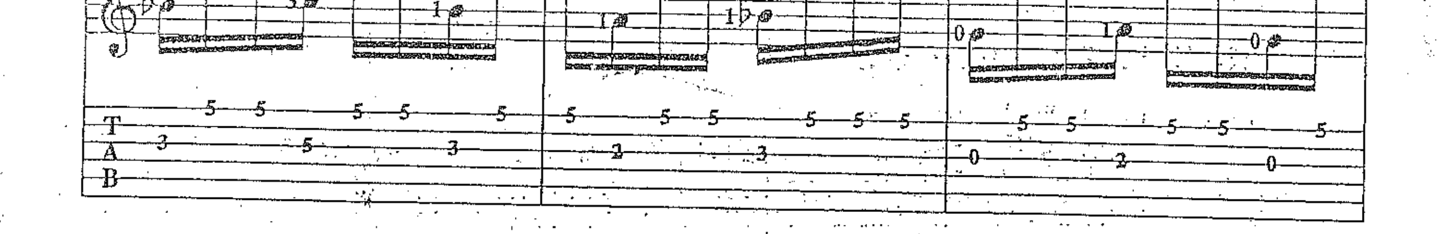
ESTUDIO PARA PUA Nº 2

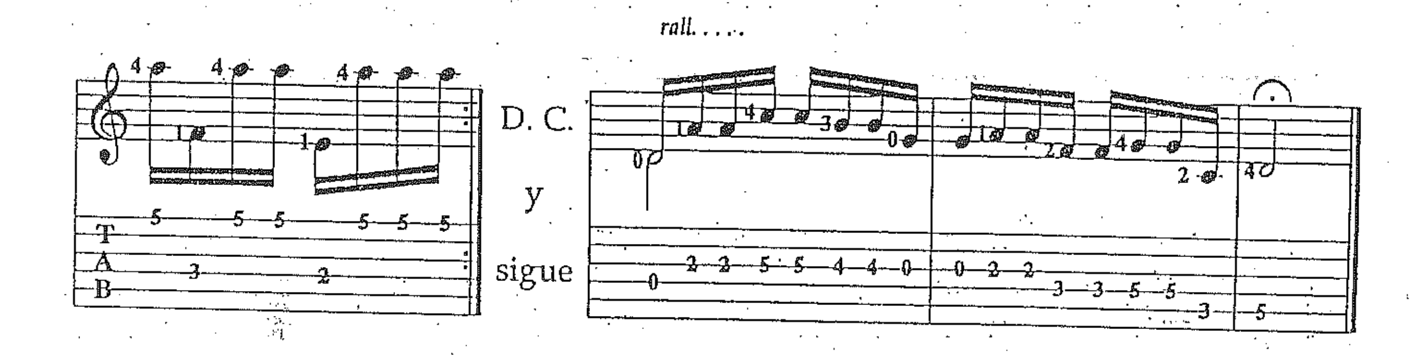




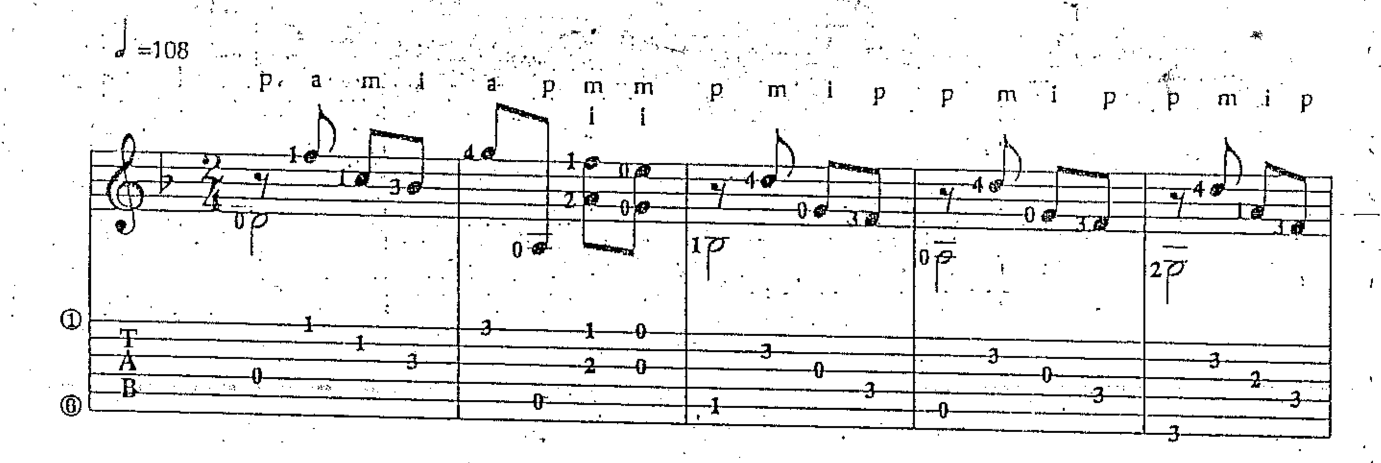


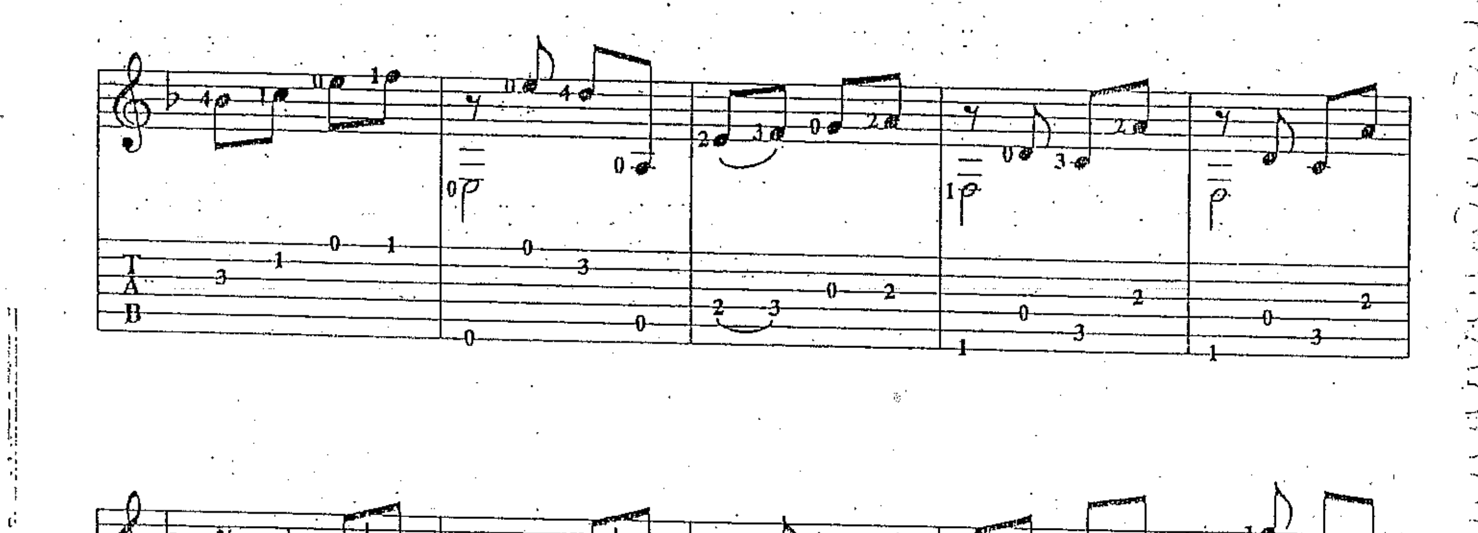


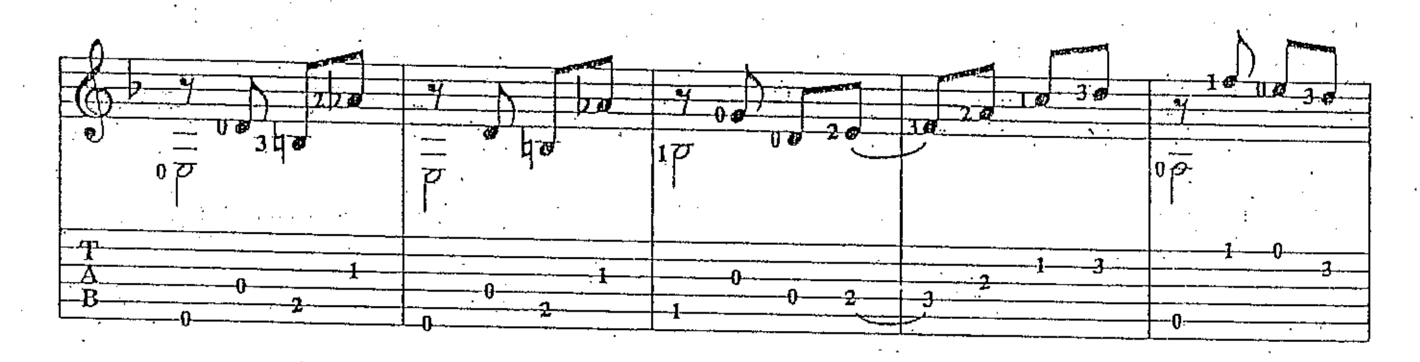


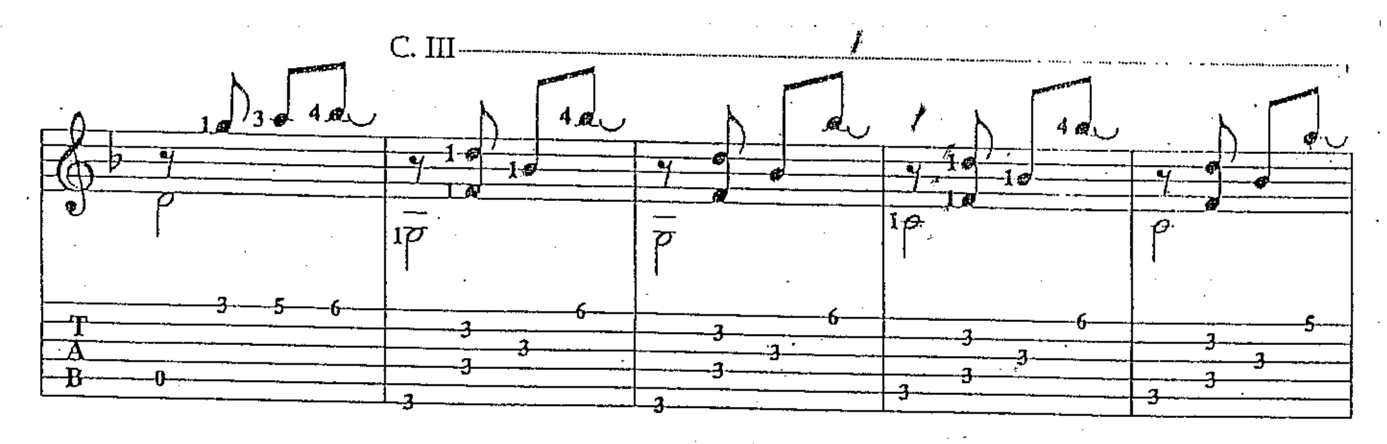

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D. C.
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sigue

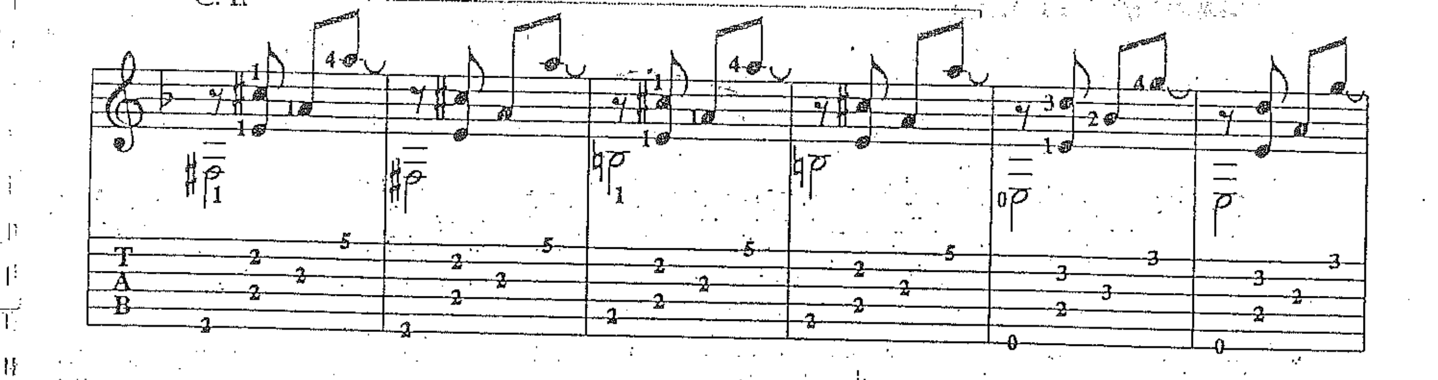
MILONGA ESTUDIO
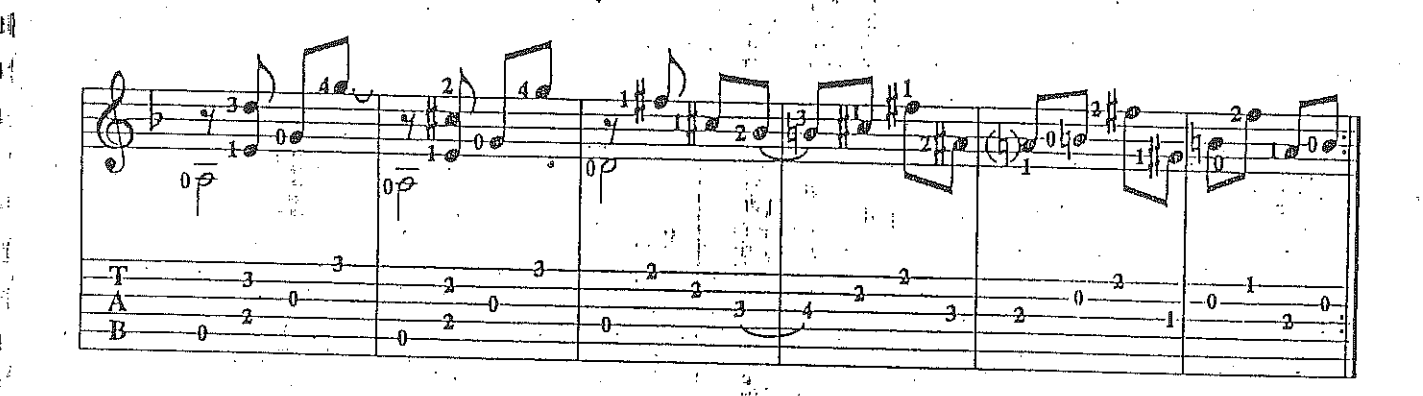


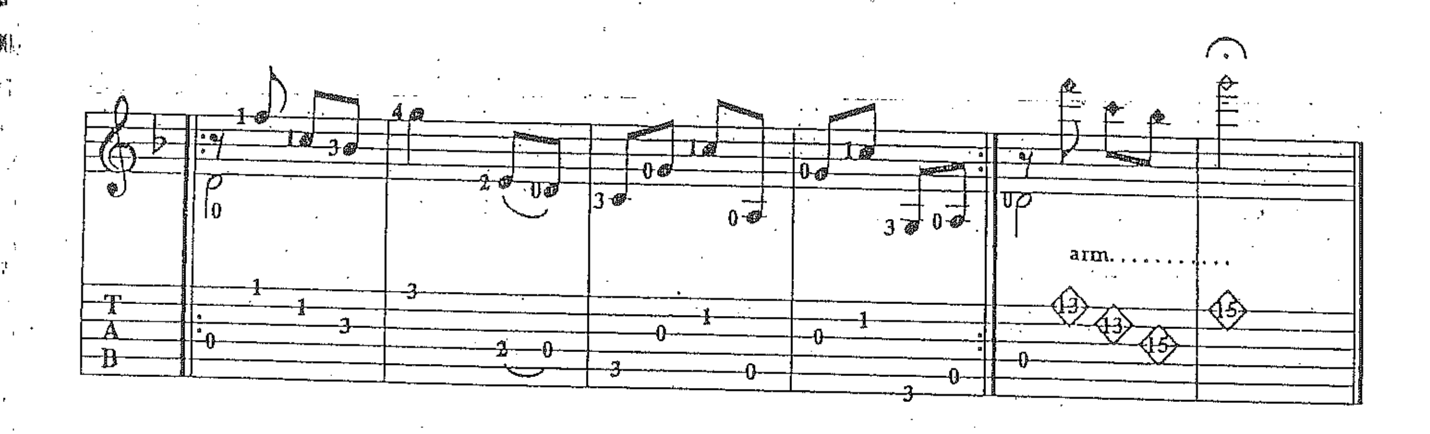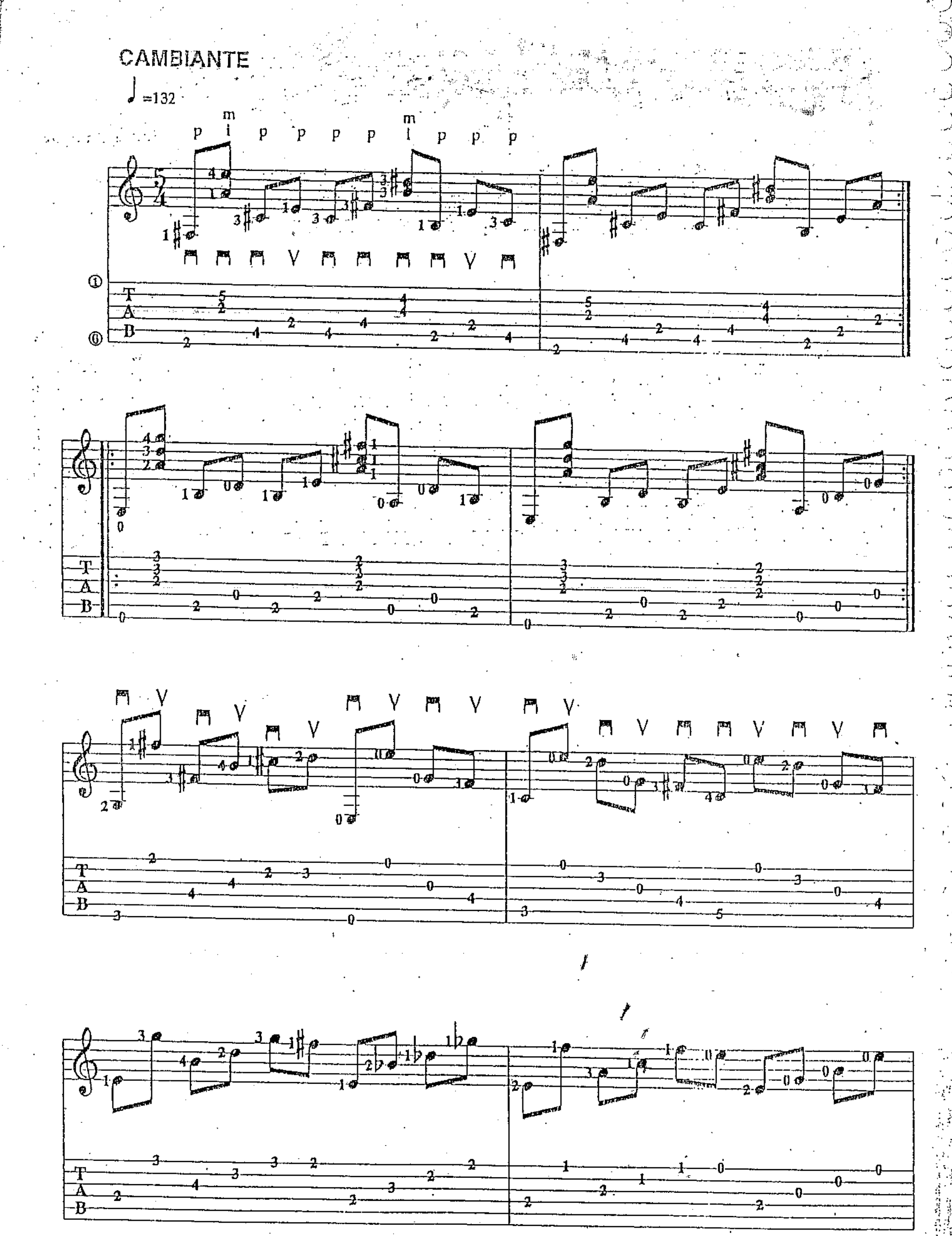






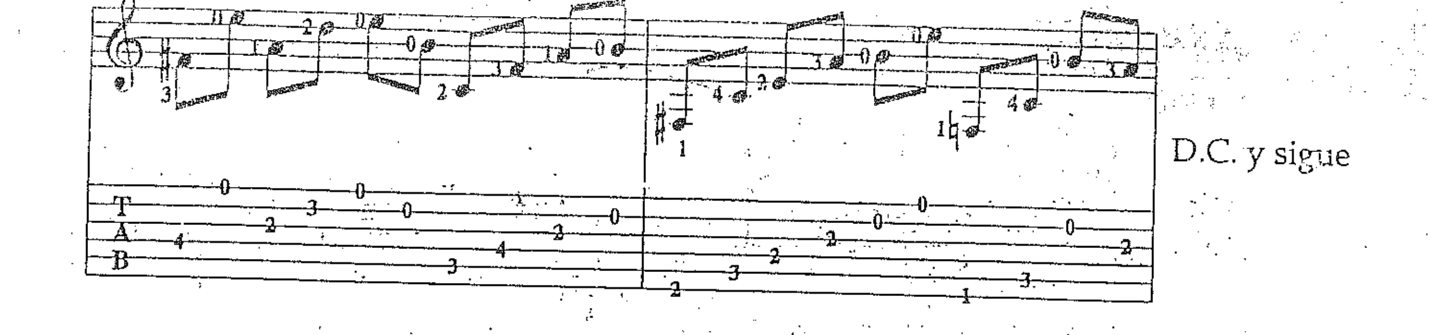


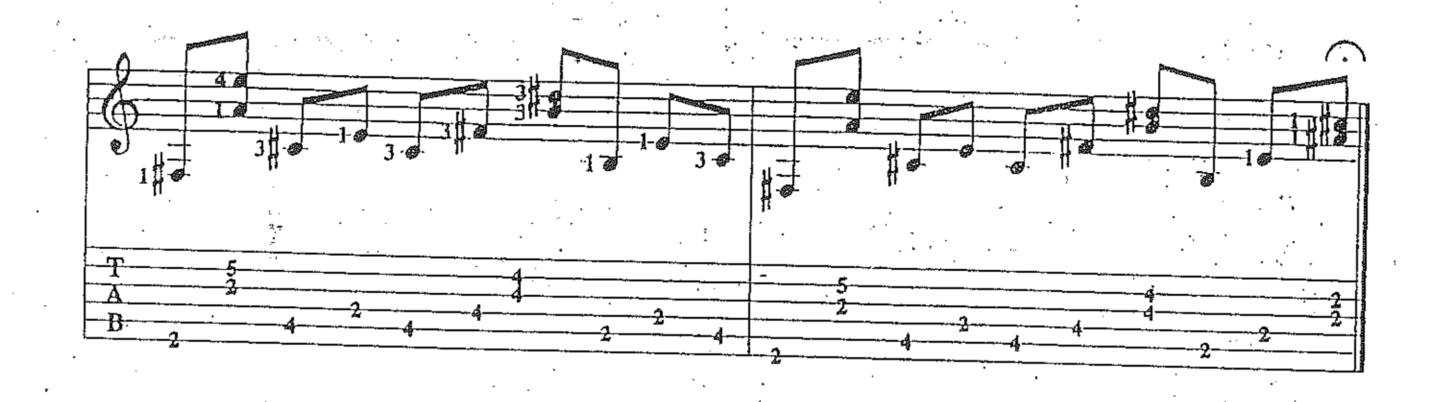



arm. . . . .

CAMBIANTE



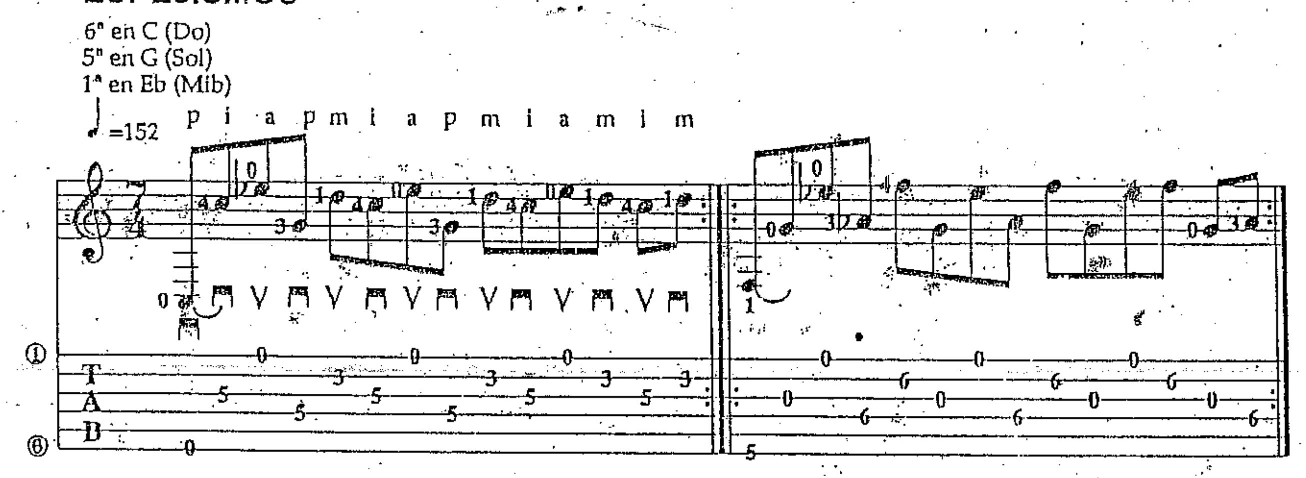

D.C. y sigue

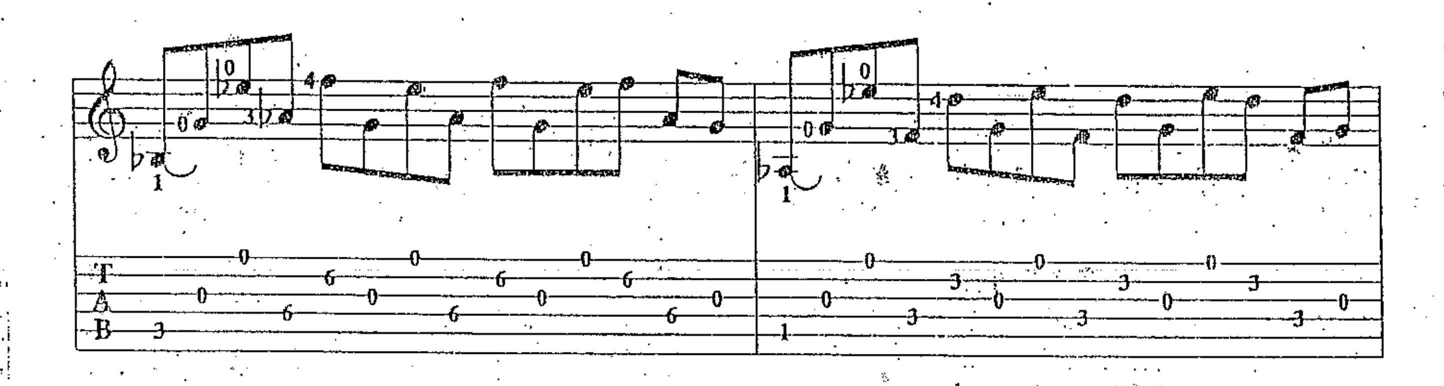


ESPEJISMOS

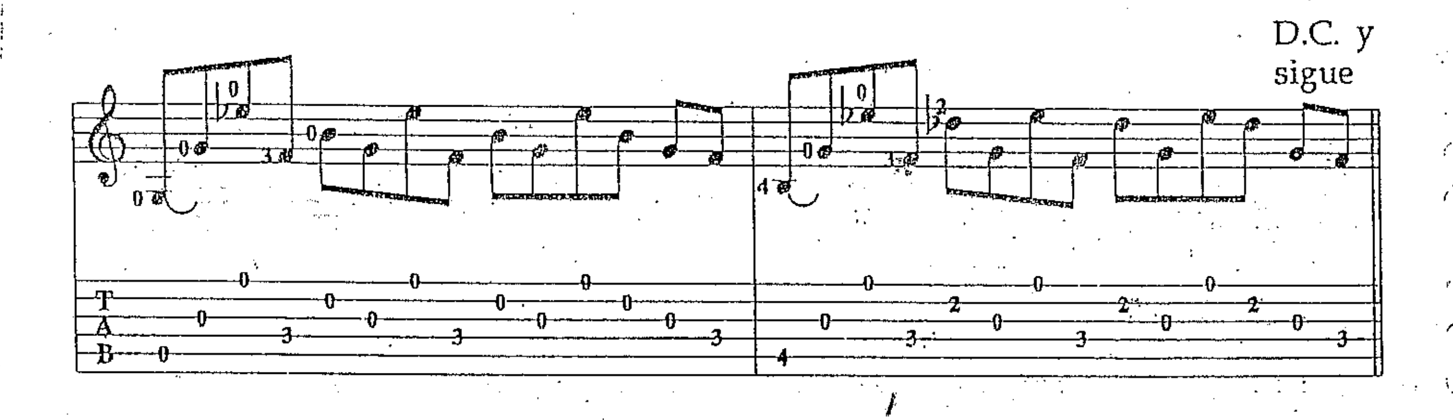
6ª en C (Do)
5ª en G (Sol)
1ª en Eb (Mib)

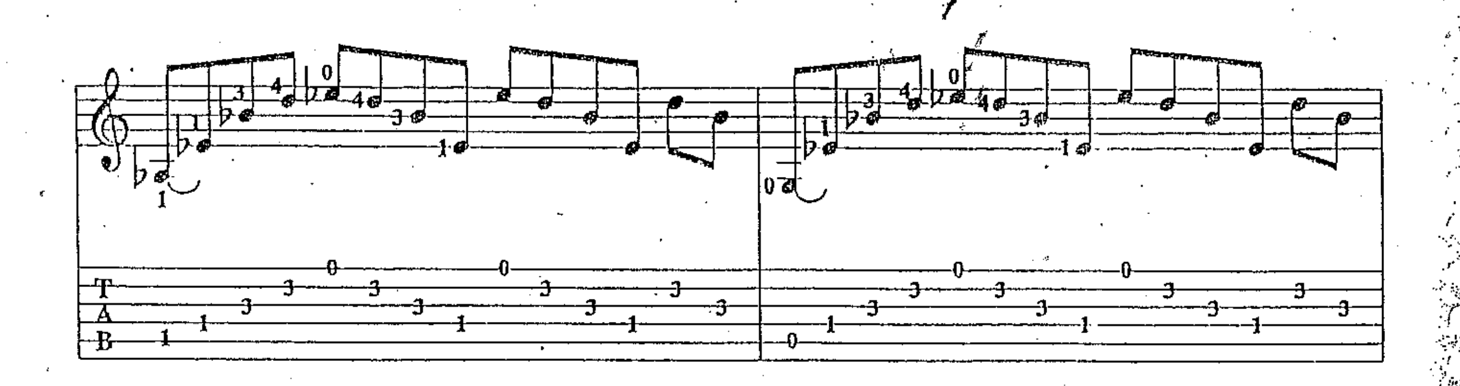


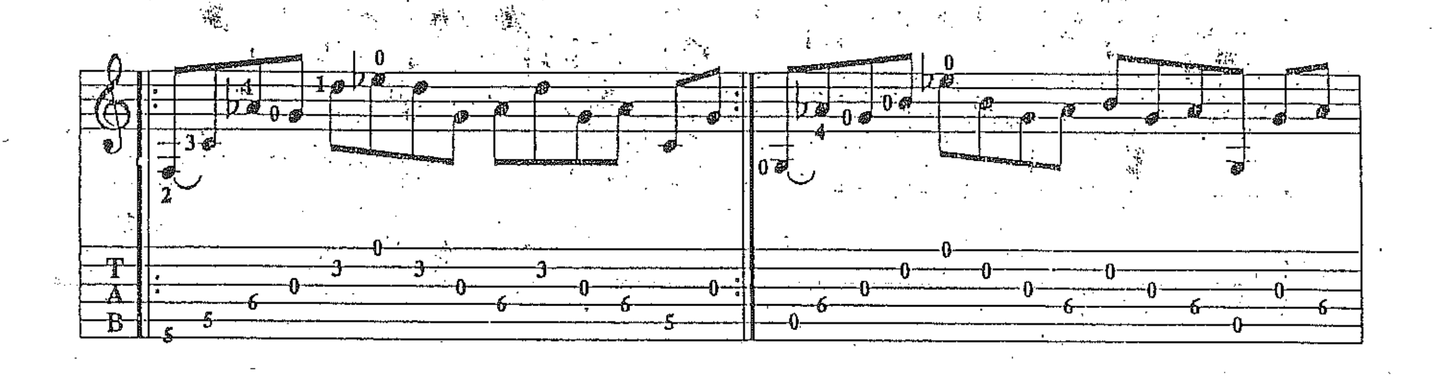
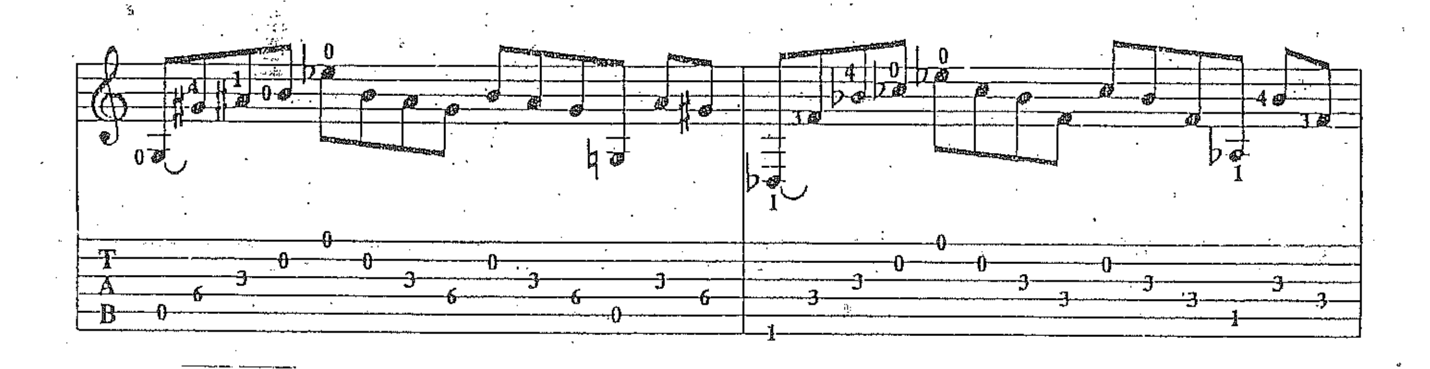
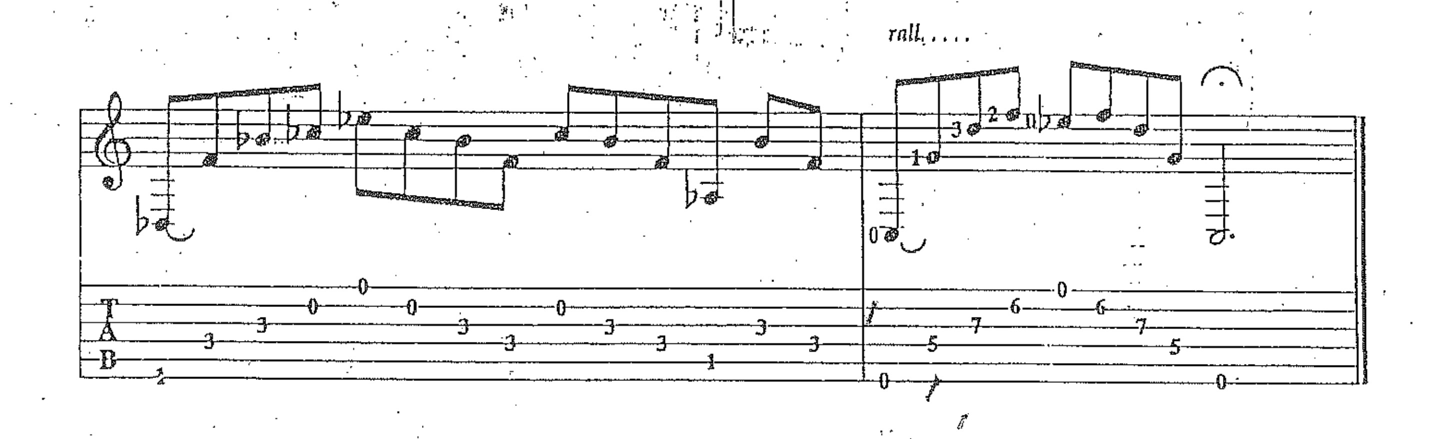




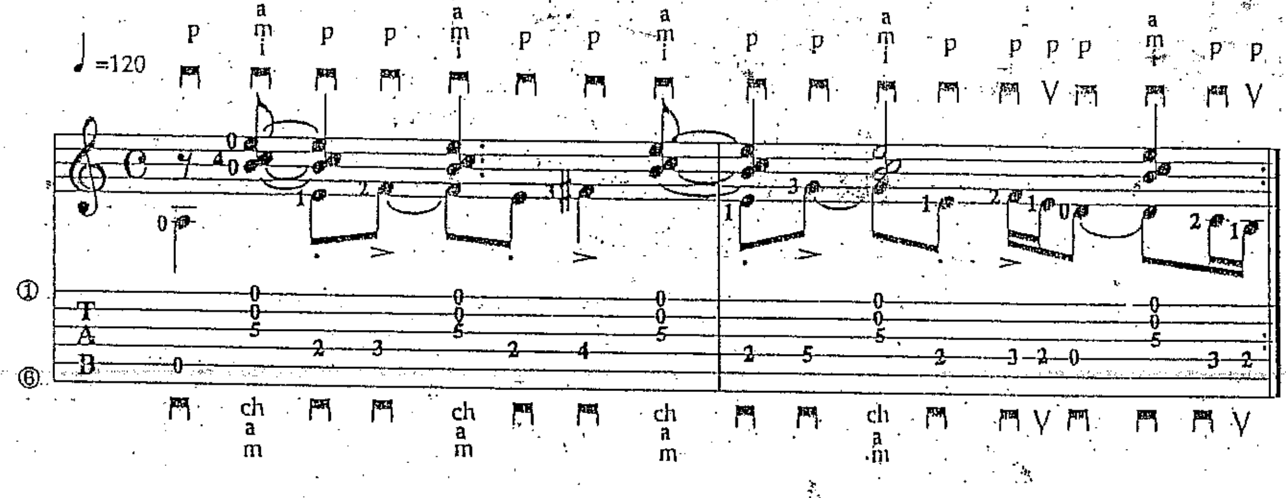
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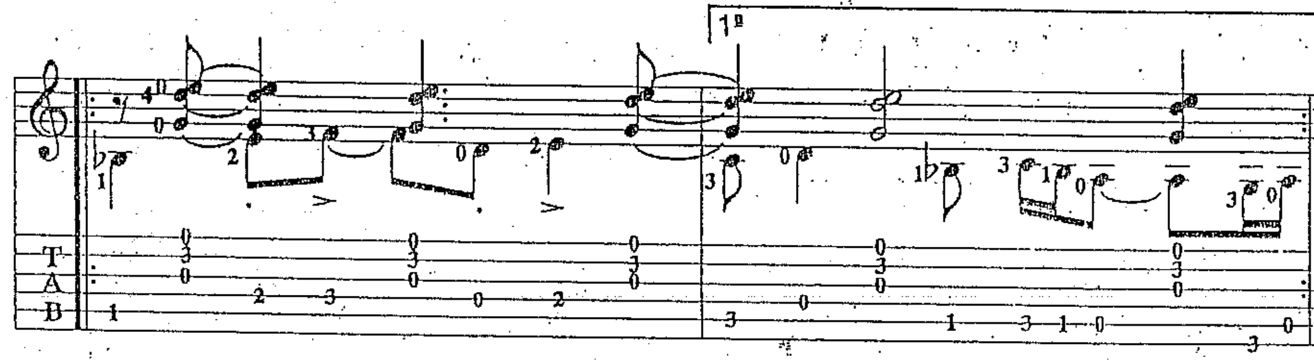


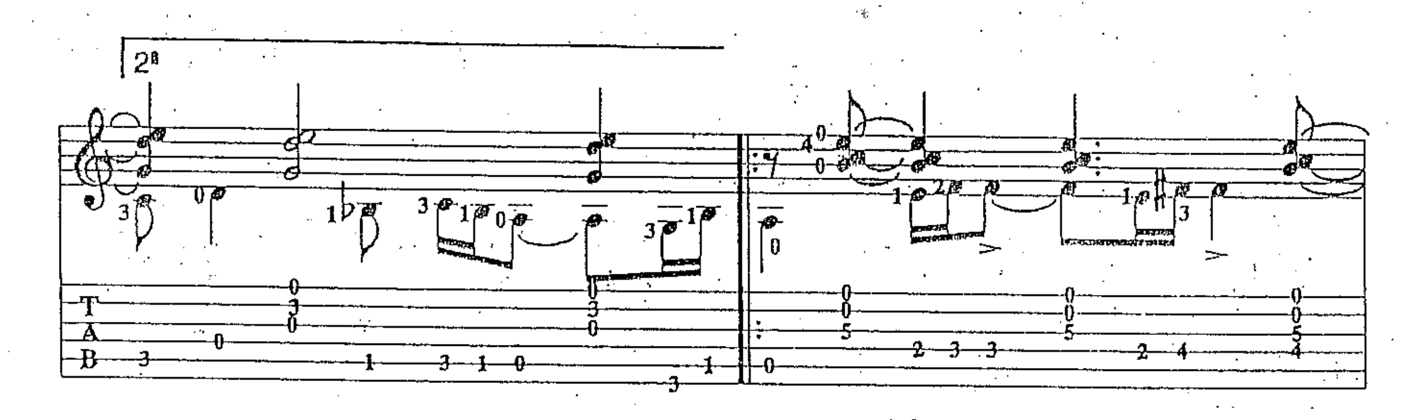


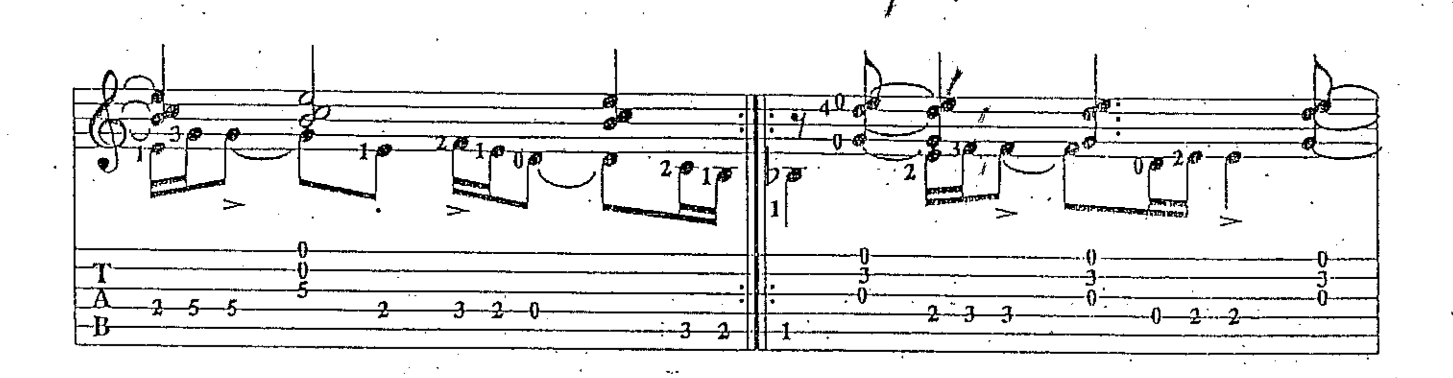



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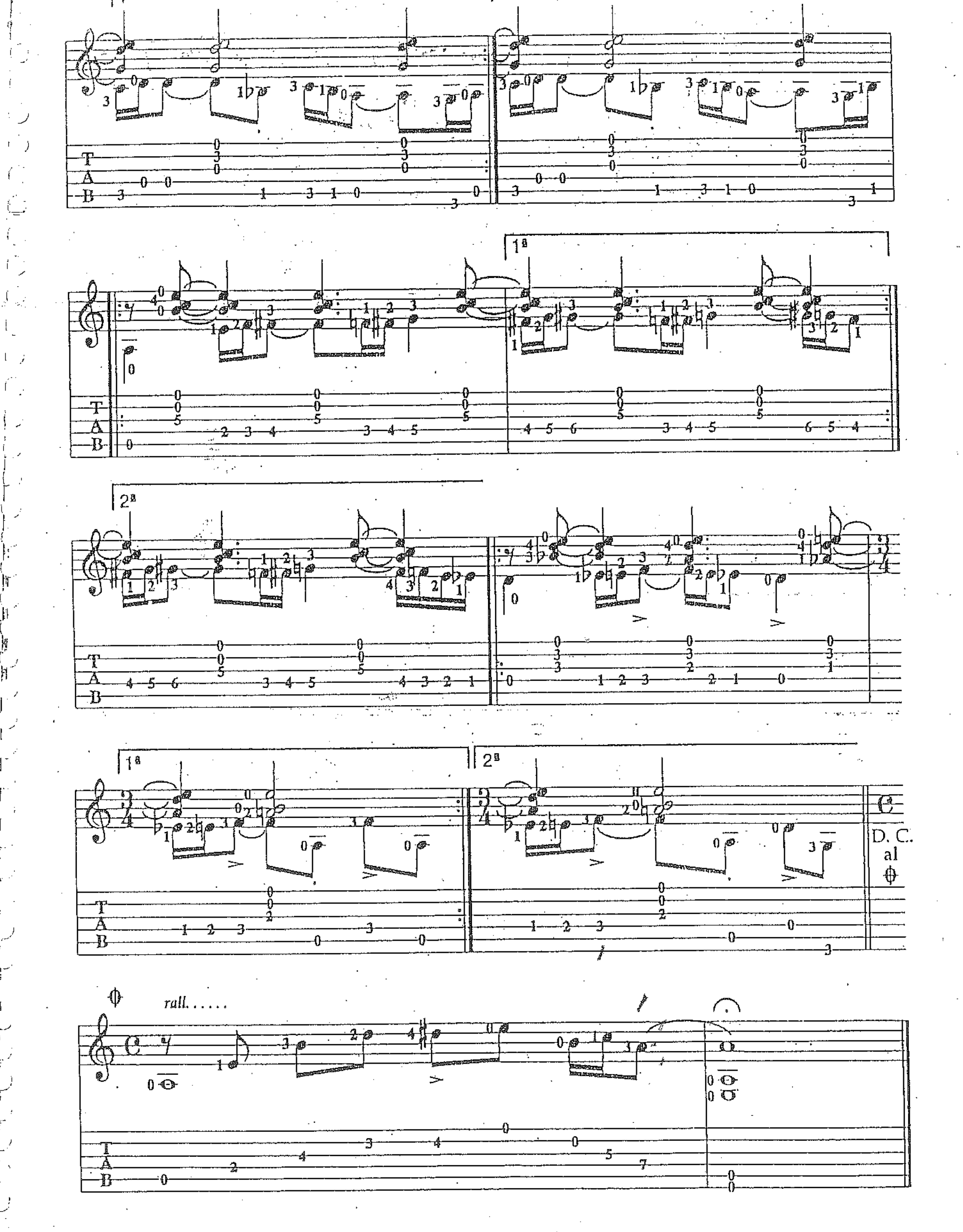

TANGUEADO Nº 2


♩=120
p
a m i
ch a m
T
A
B


1ª
T
A
B


2ª
T
A
B
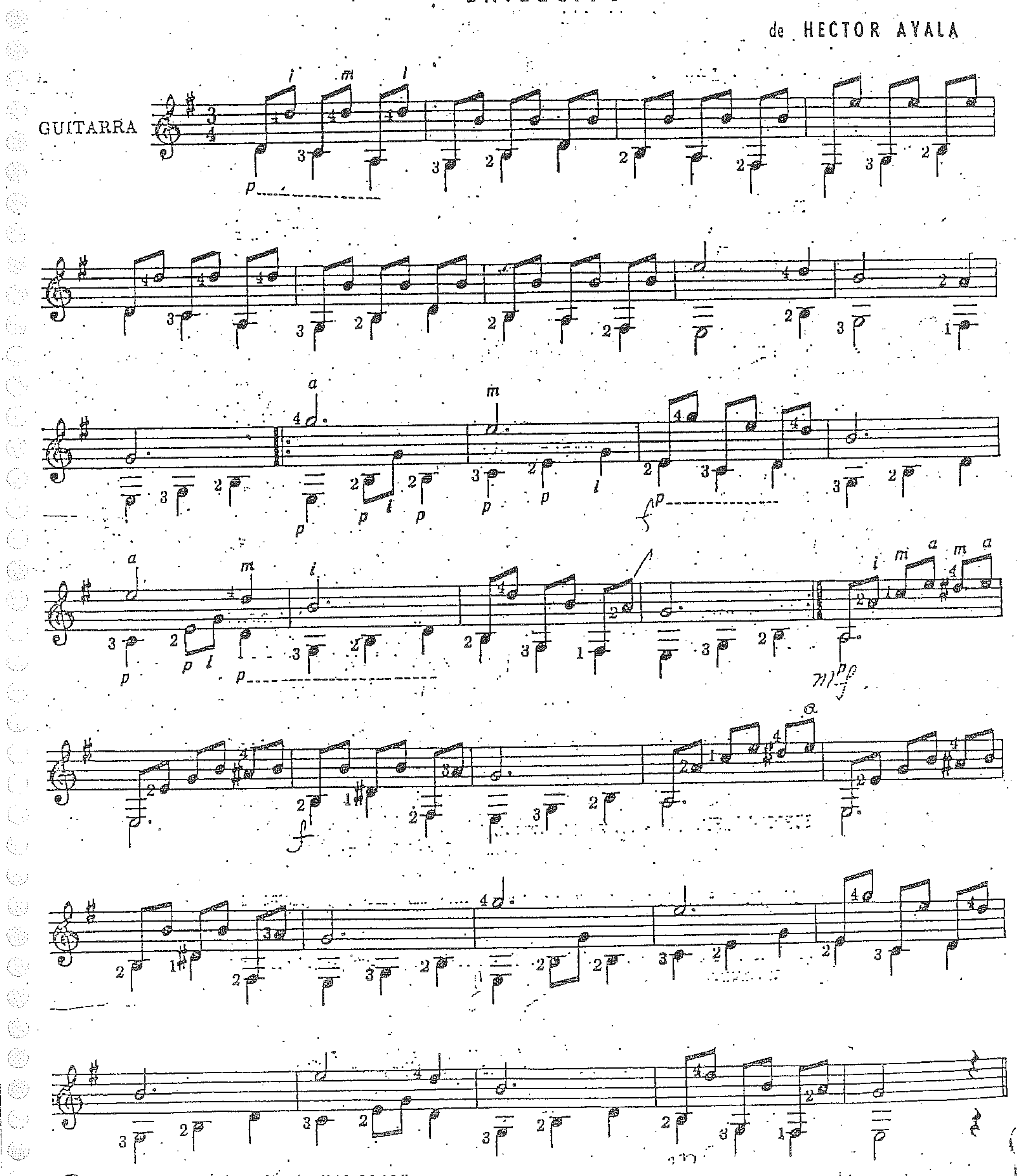

T
A
B


T
A
B
rall......
D. C.
al

EL COYUYO

BAILECITO

de HECTOR AYALA



Rosotti

ESTUDIO Nº 27

ESTUDIO Nº 28
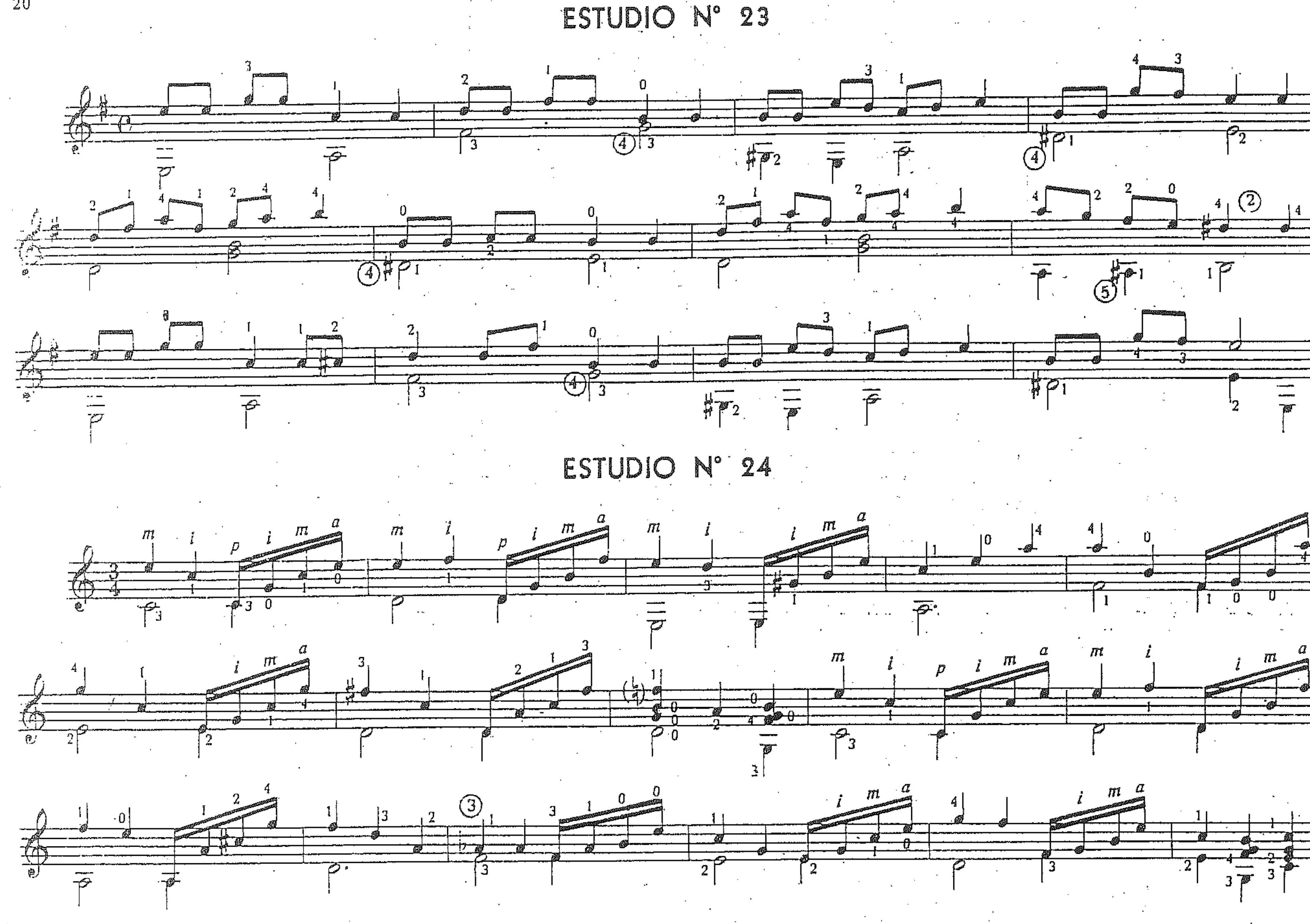
Tiempo de zamba
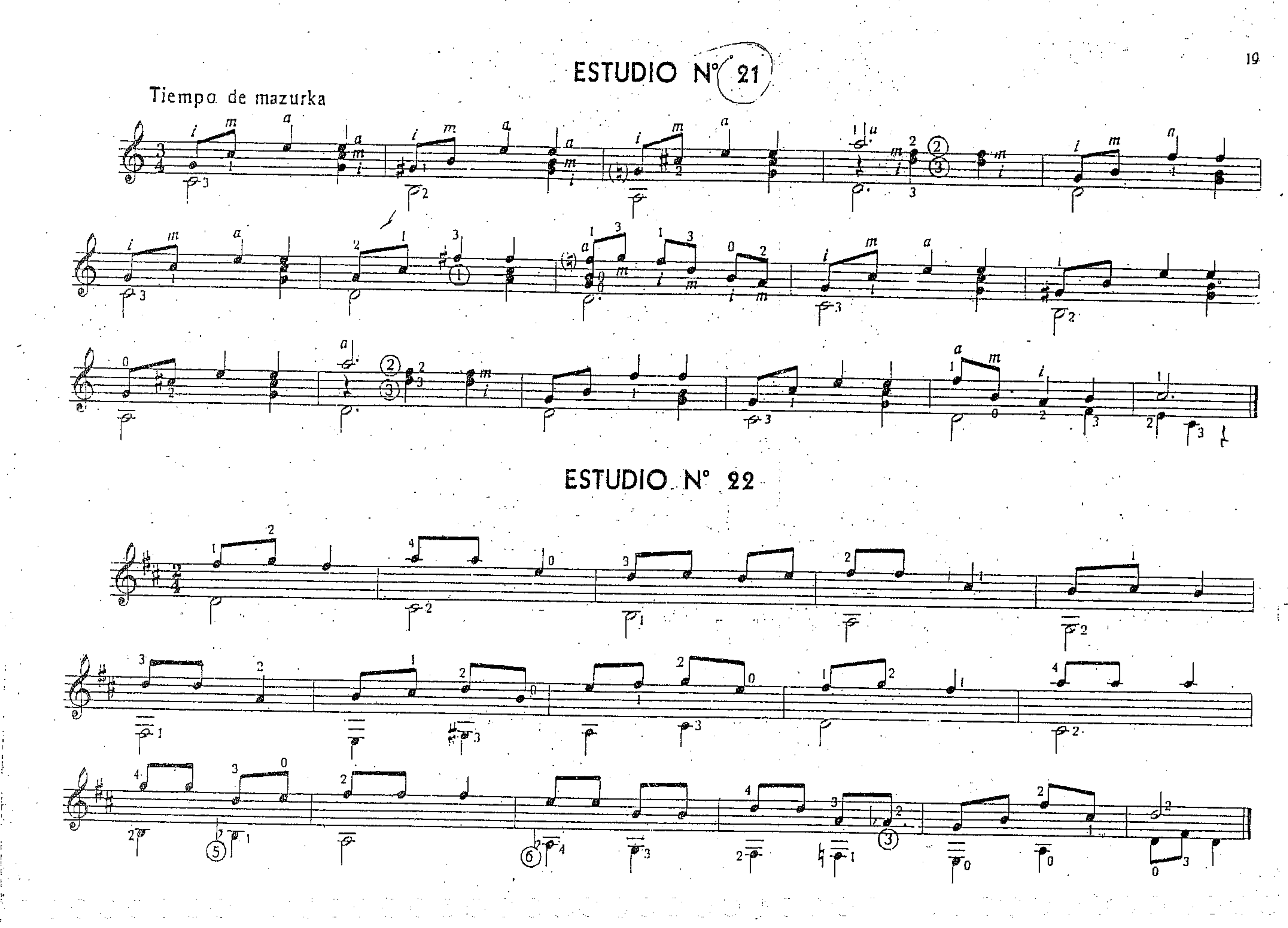
C5

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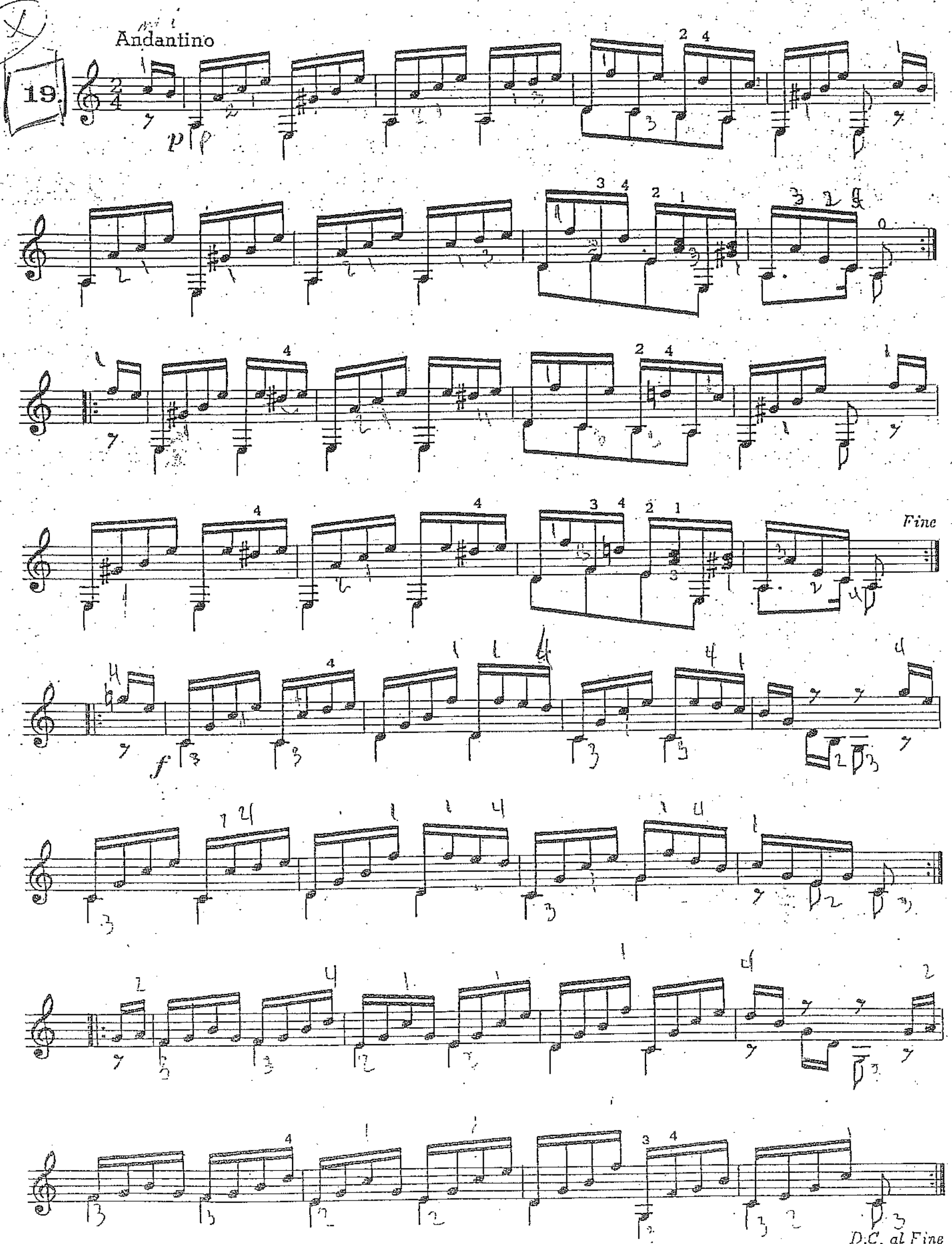
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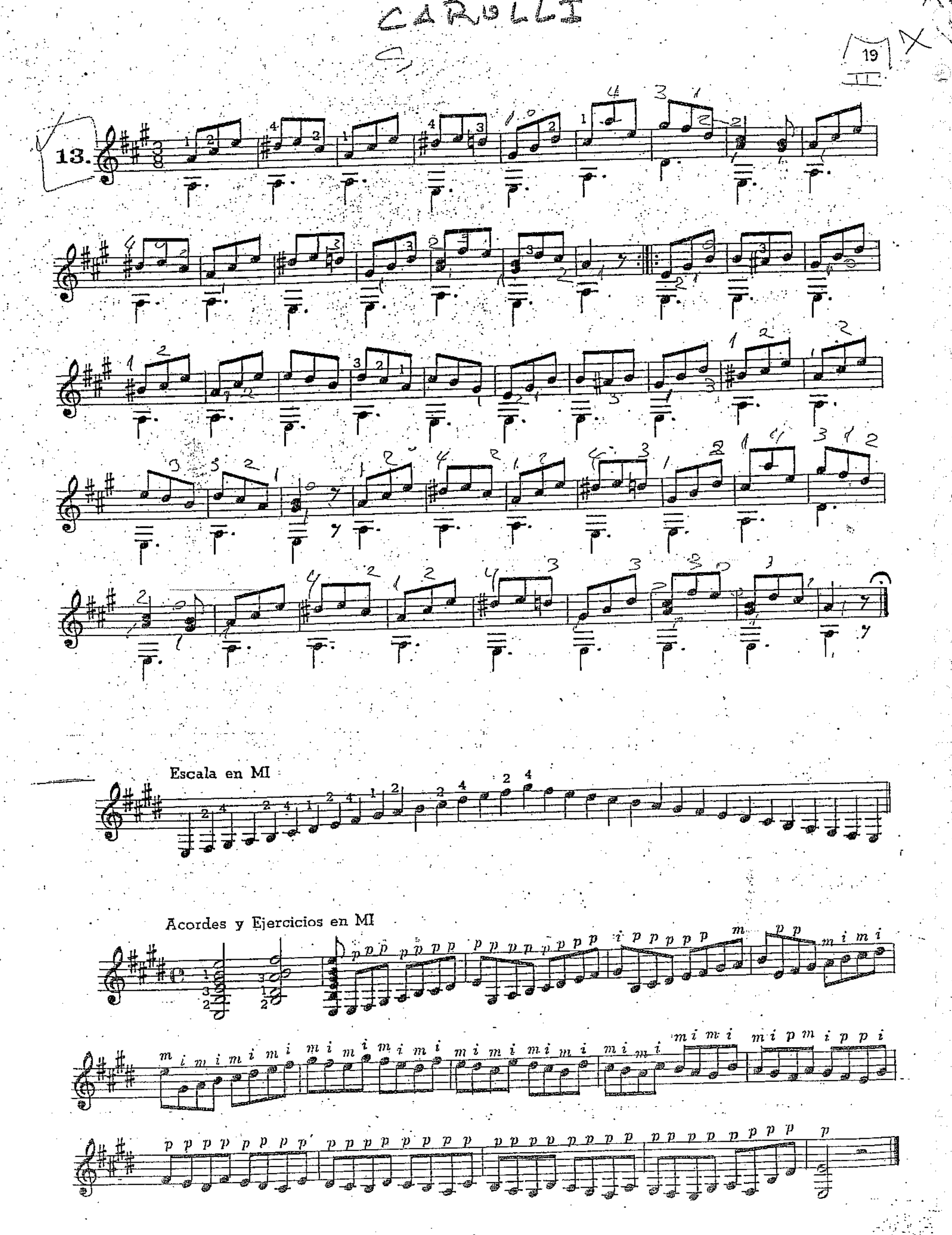
ESTUDIO N° 24




Rosatti
ESTUDIO Nº 21
Tiempo de mazurka
ESTUDIO Nº 22

Carulli




19
13.
Escala en MI
Acordes y Ejercicios en MI

52

Estudias pensando en aflojar la mano y enderezarla -
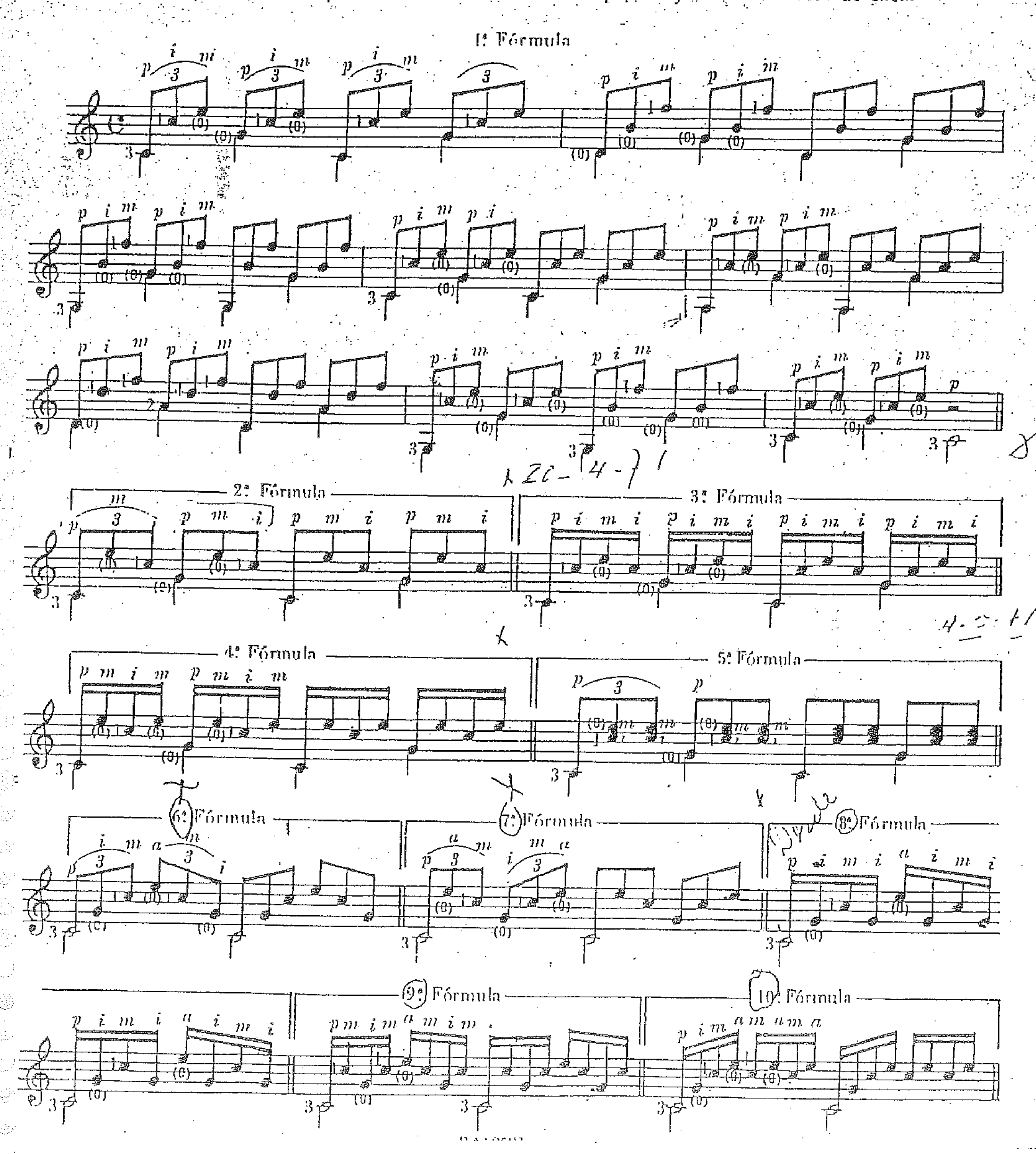
Mano derecha - Sin Apoyar.
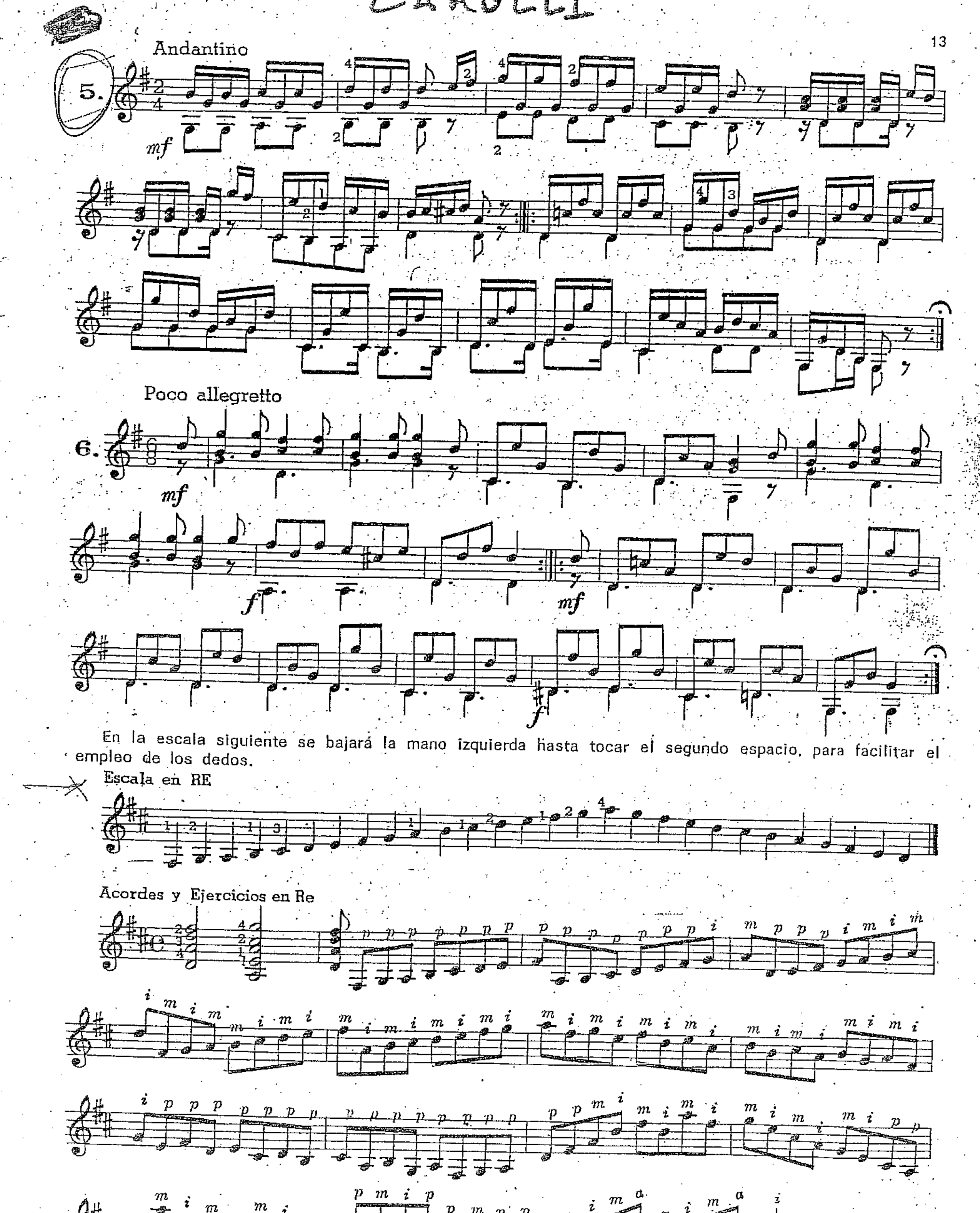
Ejercicios en Arpegio F. Carulli

Estas diez fórmulas se han escrito con el fin de ejercitar los dedos de la mano derecha, pues como se verá, no tiene dificultad en la mano izquierda. Practíquense despacio y uno por uno en sus distintas fórmulas.

Auméntese la velocidad muy progresivamente, cuidando mucho de la igualdad en tiempo y fuerza.

Estos arpegios deben trabajarse, al mismo tiempo que se aprenden las lecciones, pues no debe esperarse, que el alumno pueda alcanzar en corto tiempo, la ejecución correcta de ellos.




Andantino
5.
mf
Poco allegretto
6.
mf
f
mf
f
En la escala siguiente se bajará la mano izquierda hasta tocar el segundo espacio, para facilitar el empleo de los dedos.
Escala en RE
Acordes y Ejercicios en Re

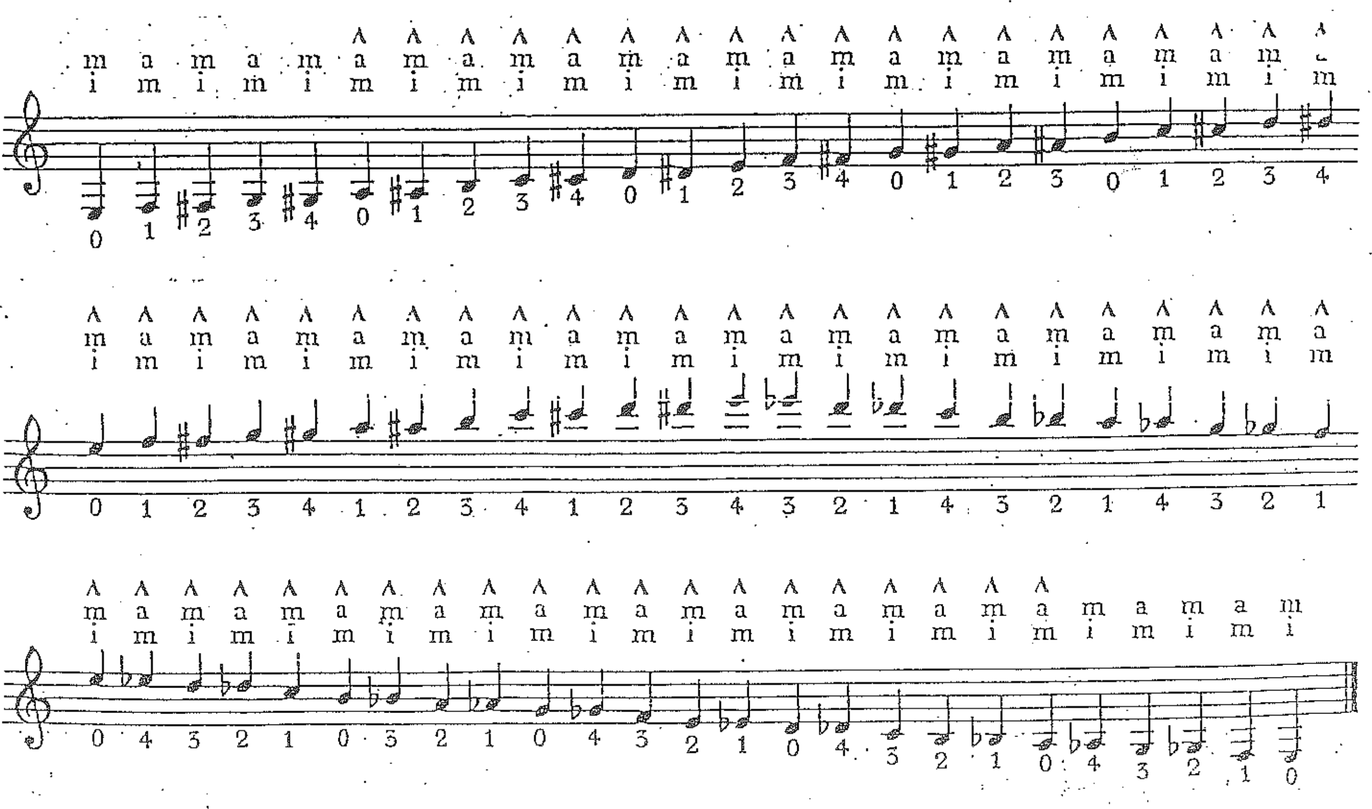
Sol menor

La menor

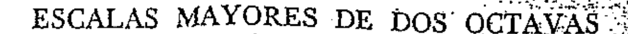
Si menor

Do menor

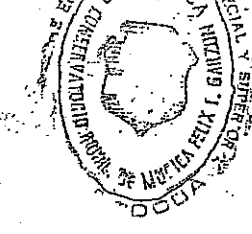
ESCALA CROMATICA (3 Octavas)

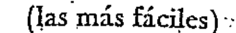


Nota: El autor está perfectamente enterado de las reglas que rigen para la escritura de la escala cromática y si no las ha observado ha sido únicamente porque cree facilitar la lectura a los alumnos, escribiéndola tal cual está.
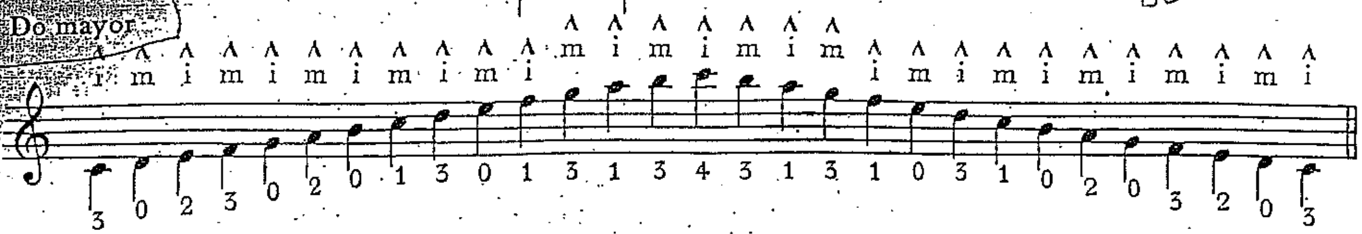


ESCALAS MAYORES DE DOS OCTAVAS





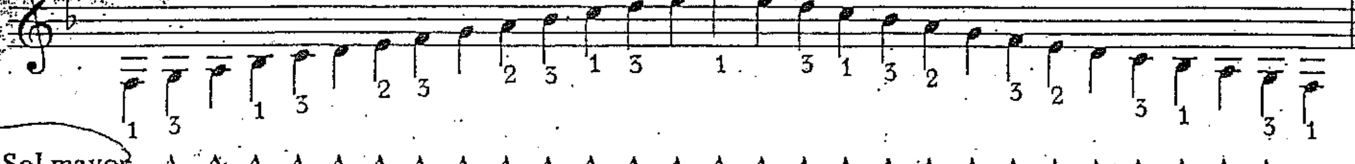
(las más fáciles)

Do mayor



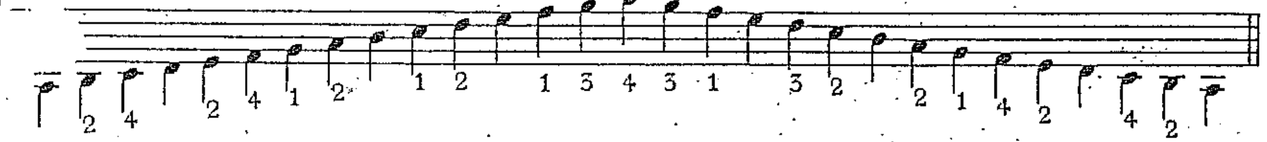
Mi mayor

Fa mayor

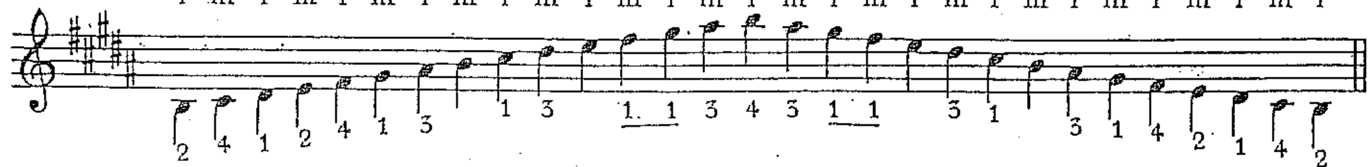


Sol mayor

La mayor



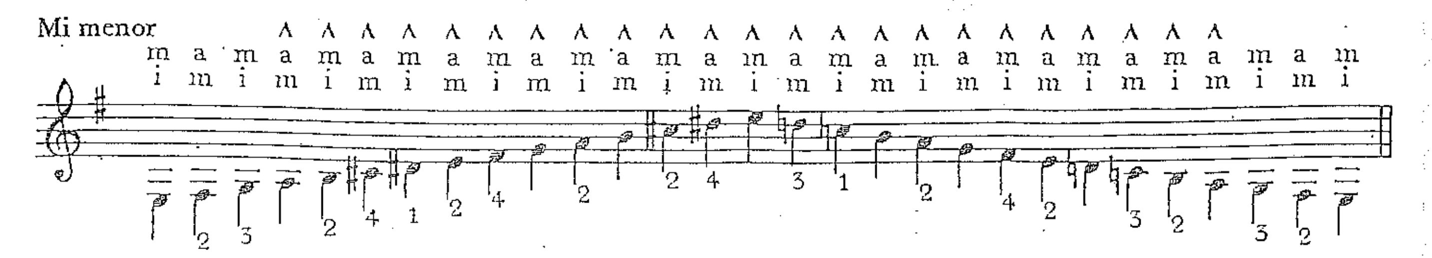
Si mayor



ESCALAS MENORES MELODICAS DE DOS OCTAVAS

(las más fáciles)

Mi menor
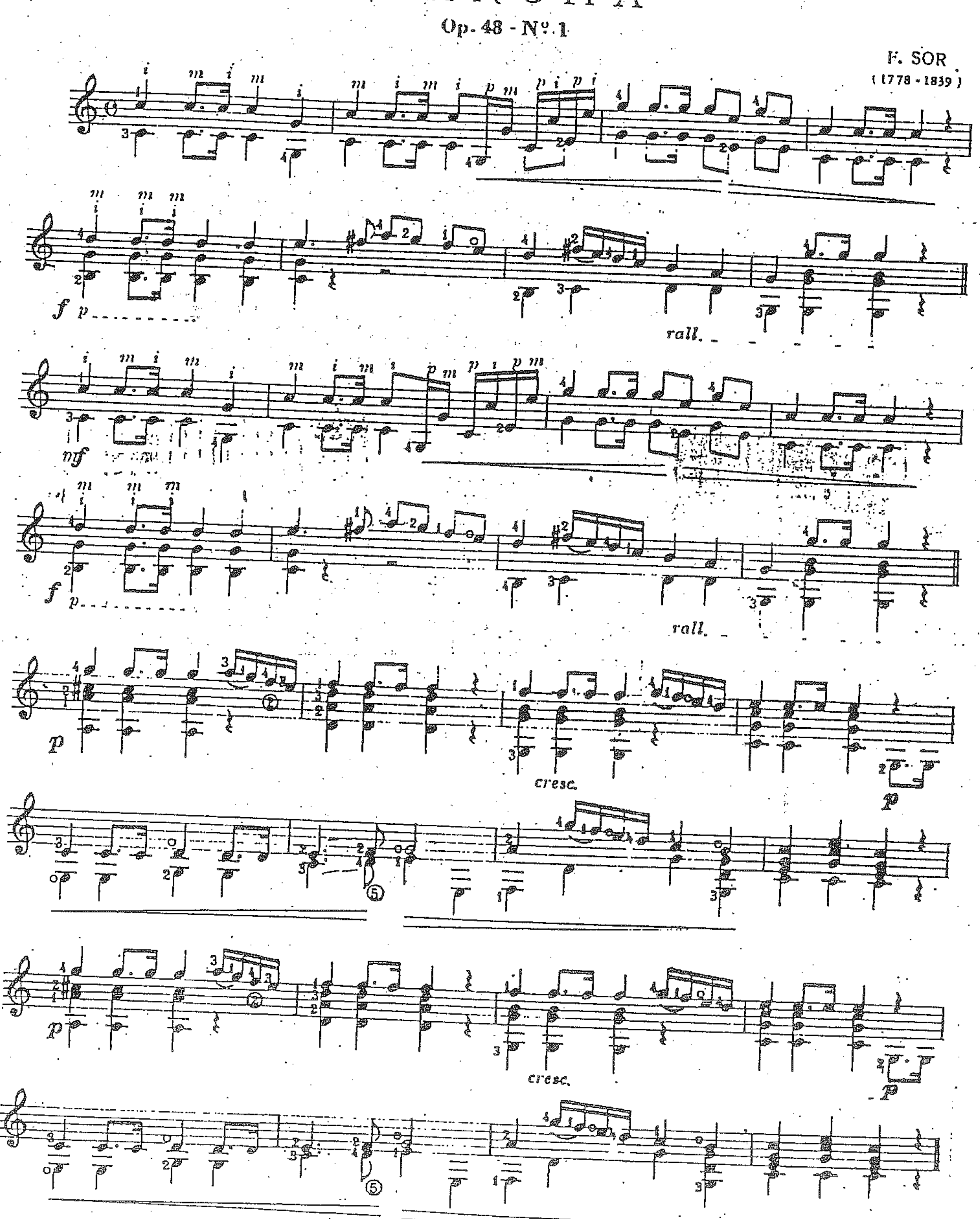


Ingreso

2

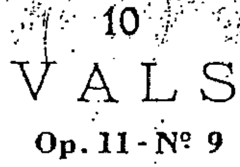
MARCHA

Op. 48 - Nº. 1

F. SOR
(1778 - 1839)



Inglés



10

VALS

Op. 11 - Nº 9

M. CARCASSI
(1792 - 1853)

mp bajos con pulgar (siempre) ....

f

p

FINE

mf

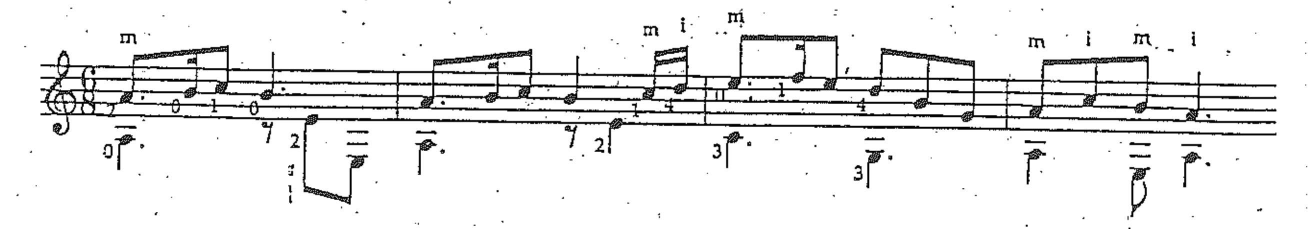
C.II

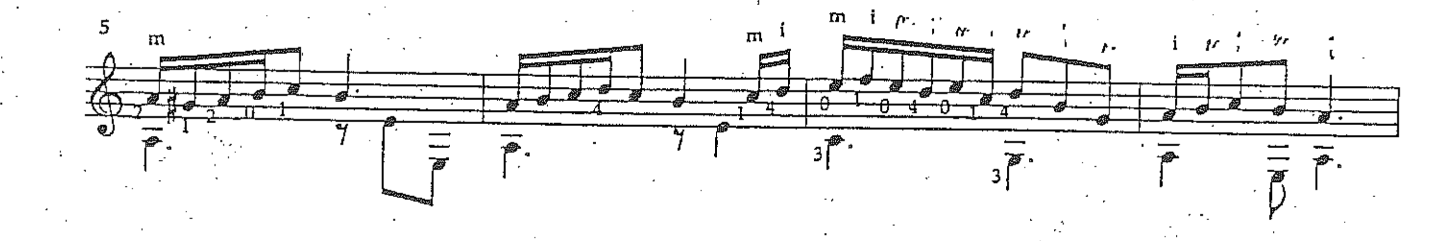
D.C. al FINE

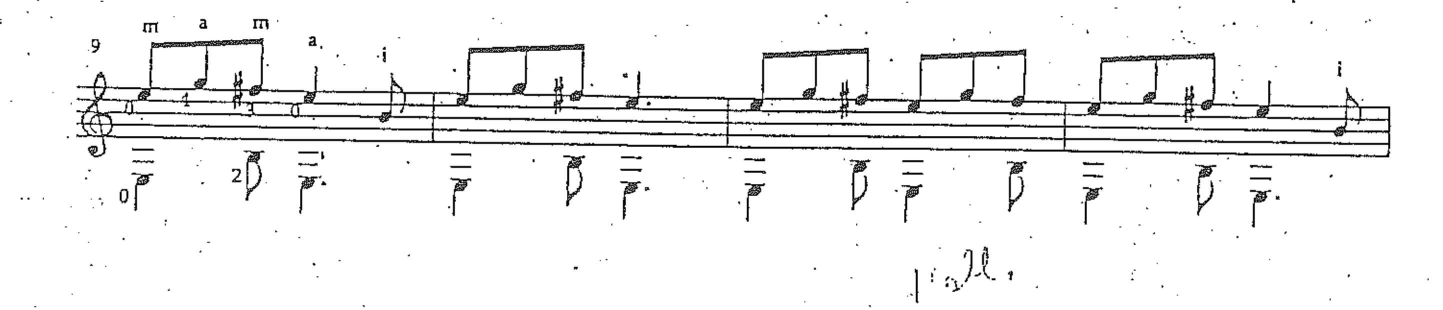
Ingreso

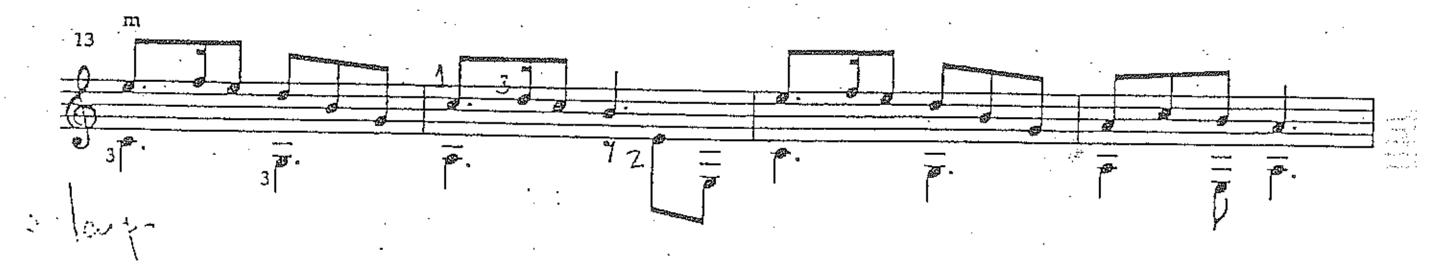
3
Packington's Pound

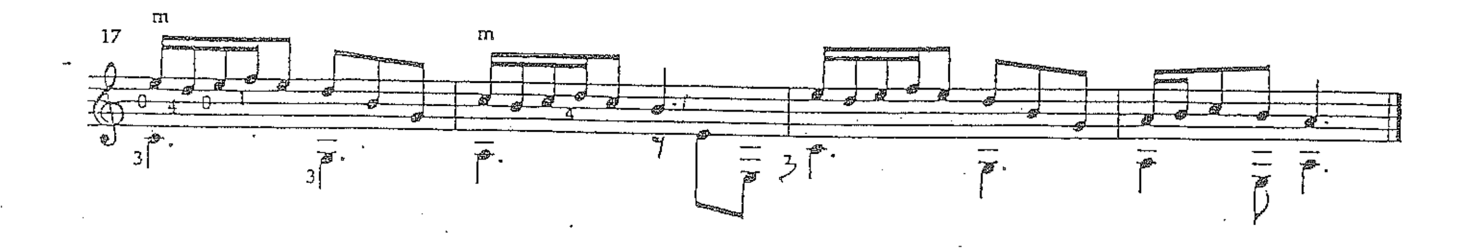
Anonymous
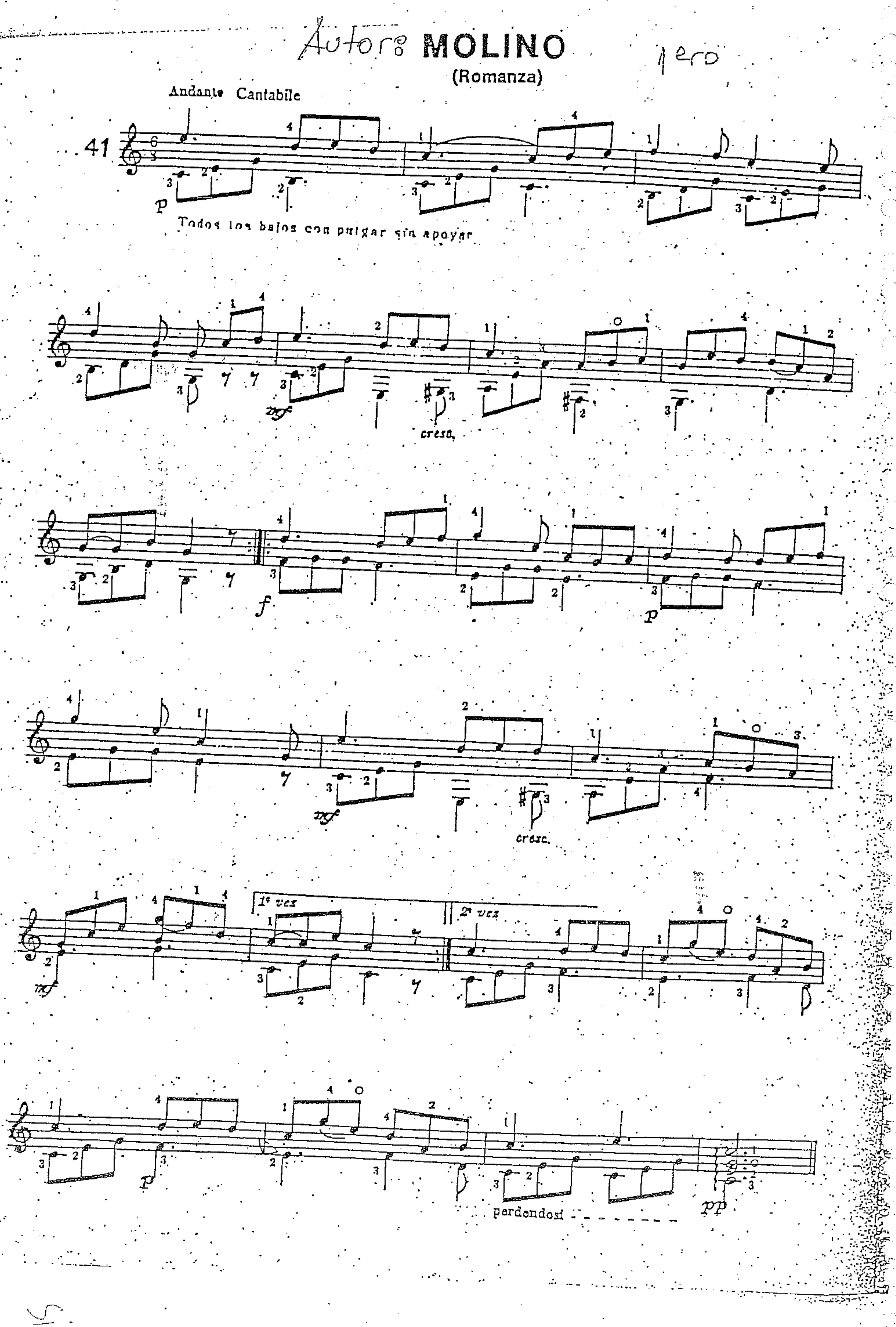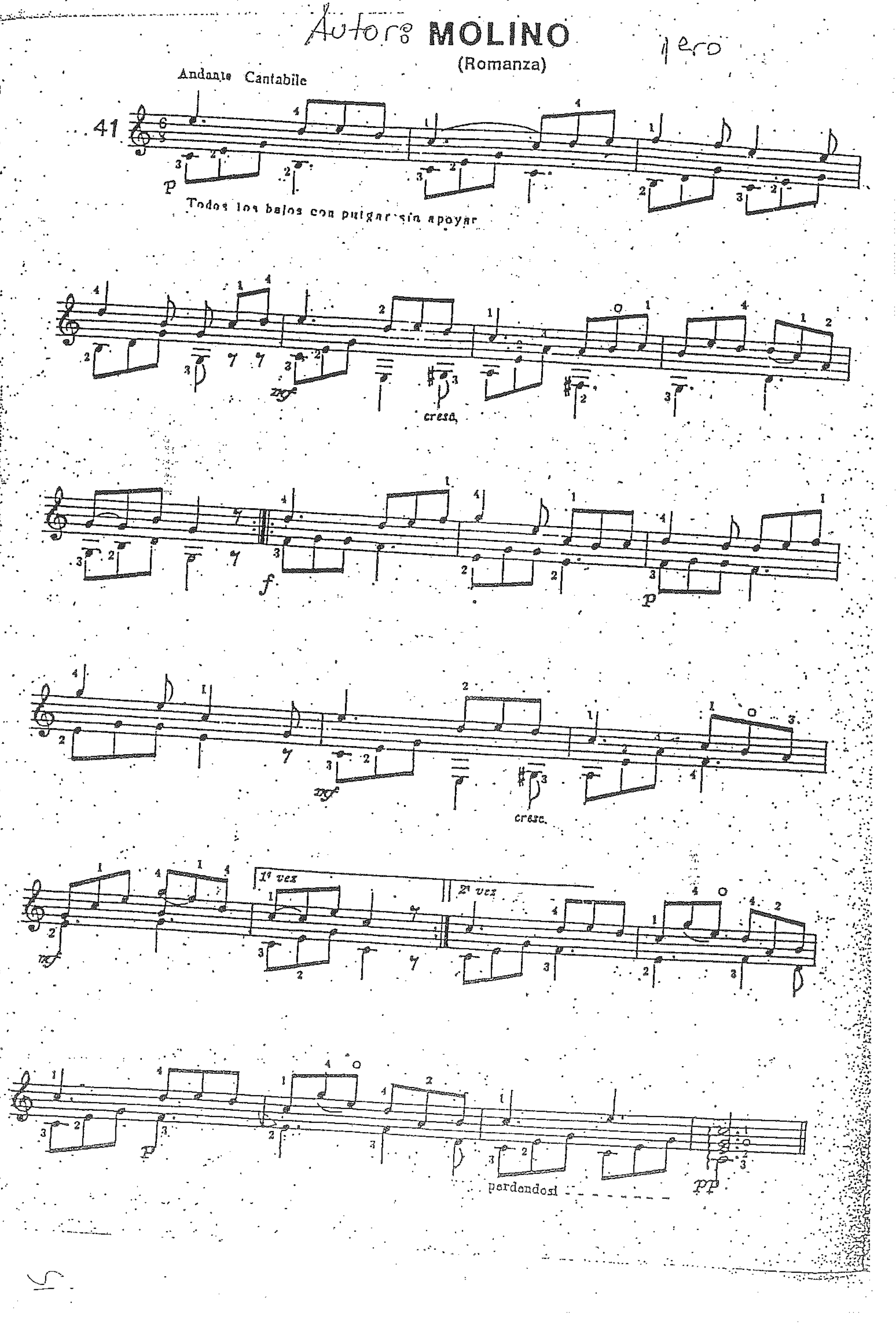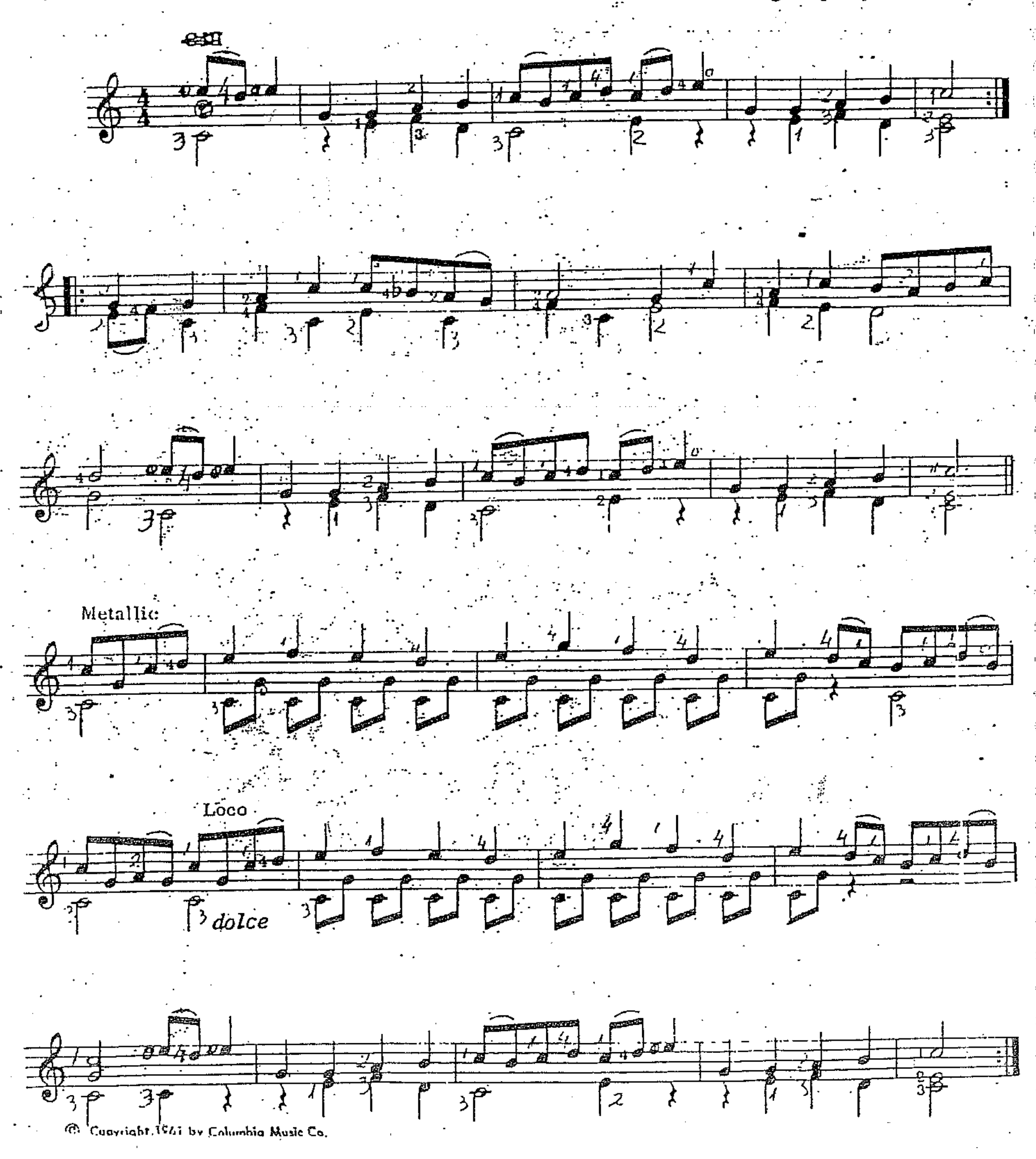











Autor: MOLINO
1ero
(Romanza)
Andante Cantabile
41
Todos los bajos con pulgar sin apoyar
cresc.
cresc.
1ª vez
2ª vez
perdendosi
5


Autor: MOLINO
1ero
(Romanza)
Andante Cantabile
41
Todos los bajos con pulgar sin apoyar
cresc.
1ª vez
2ª vez
cresc.
perdendosi

MUSETTE
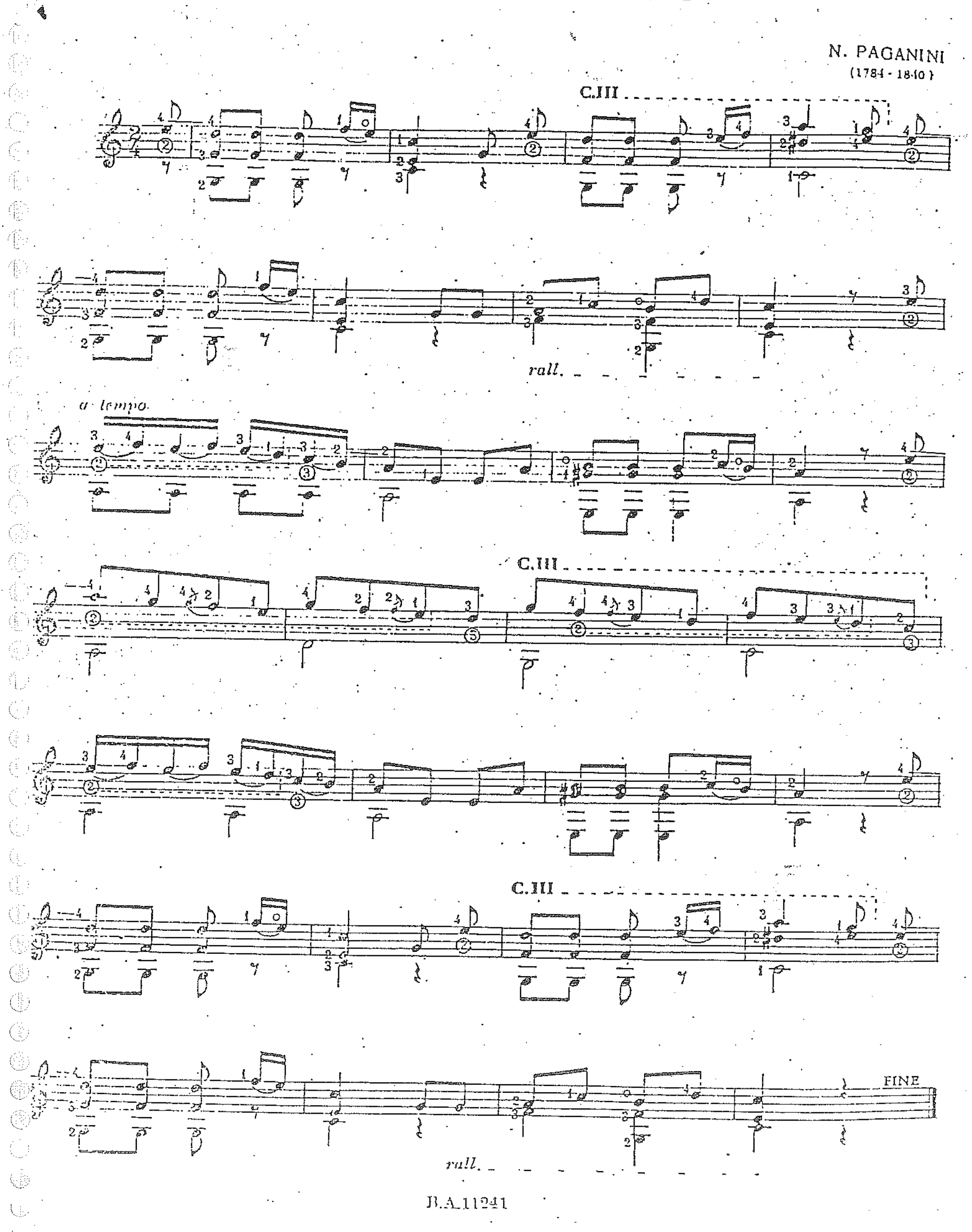
Guitar Solo

J. S. BACH
Arranged by Sophocles Papas



7
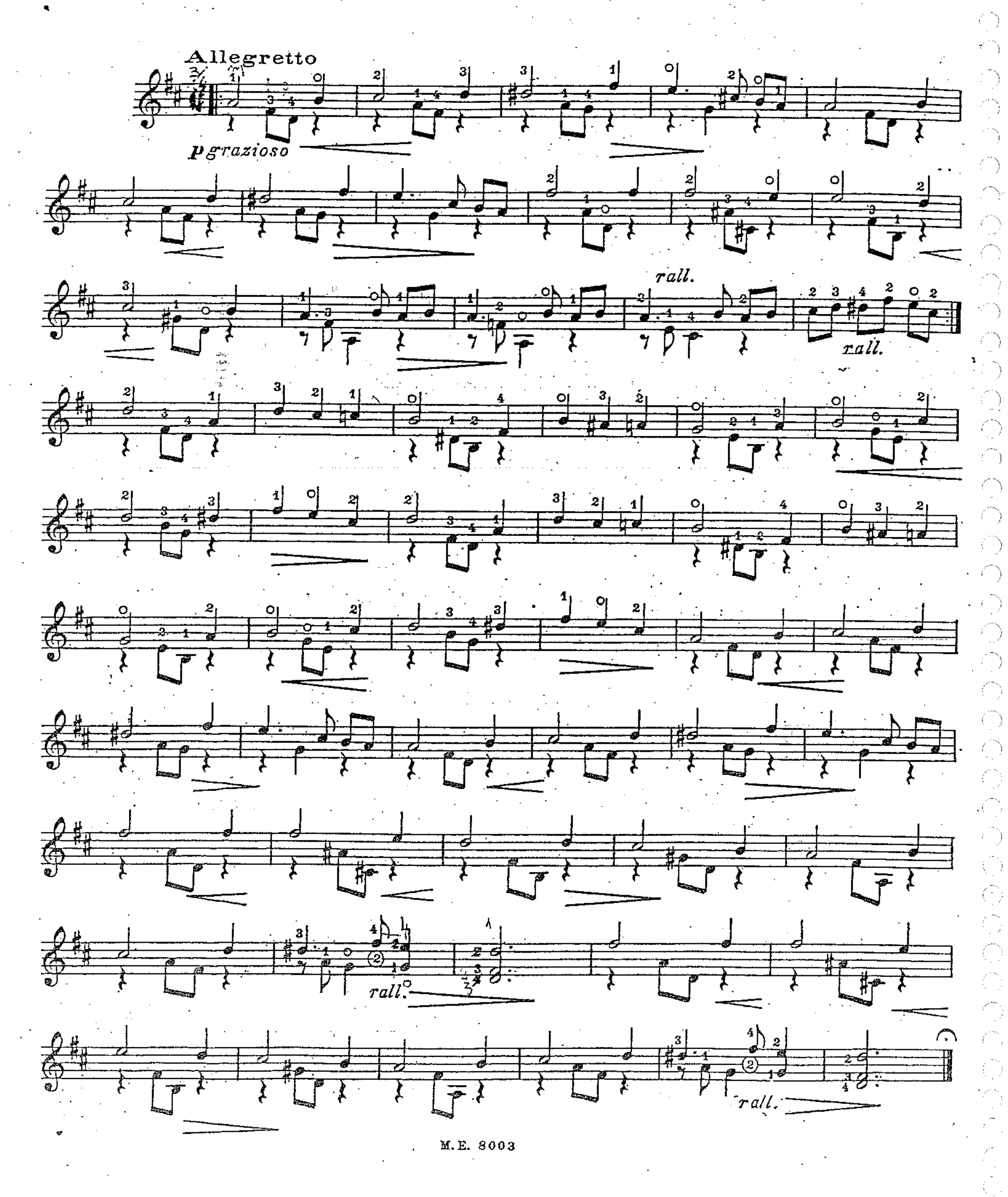
ANDANTINO



(Cuidar digitación)

A Tansman

9. Valsette
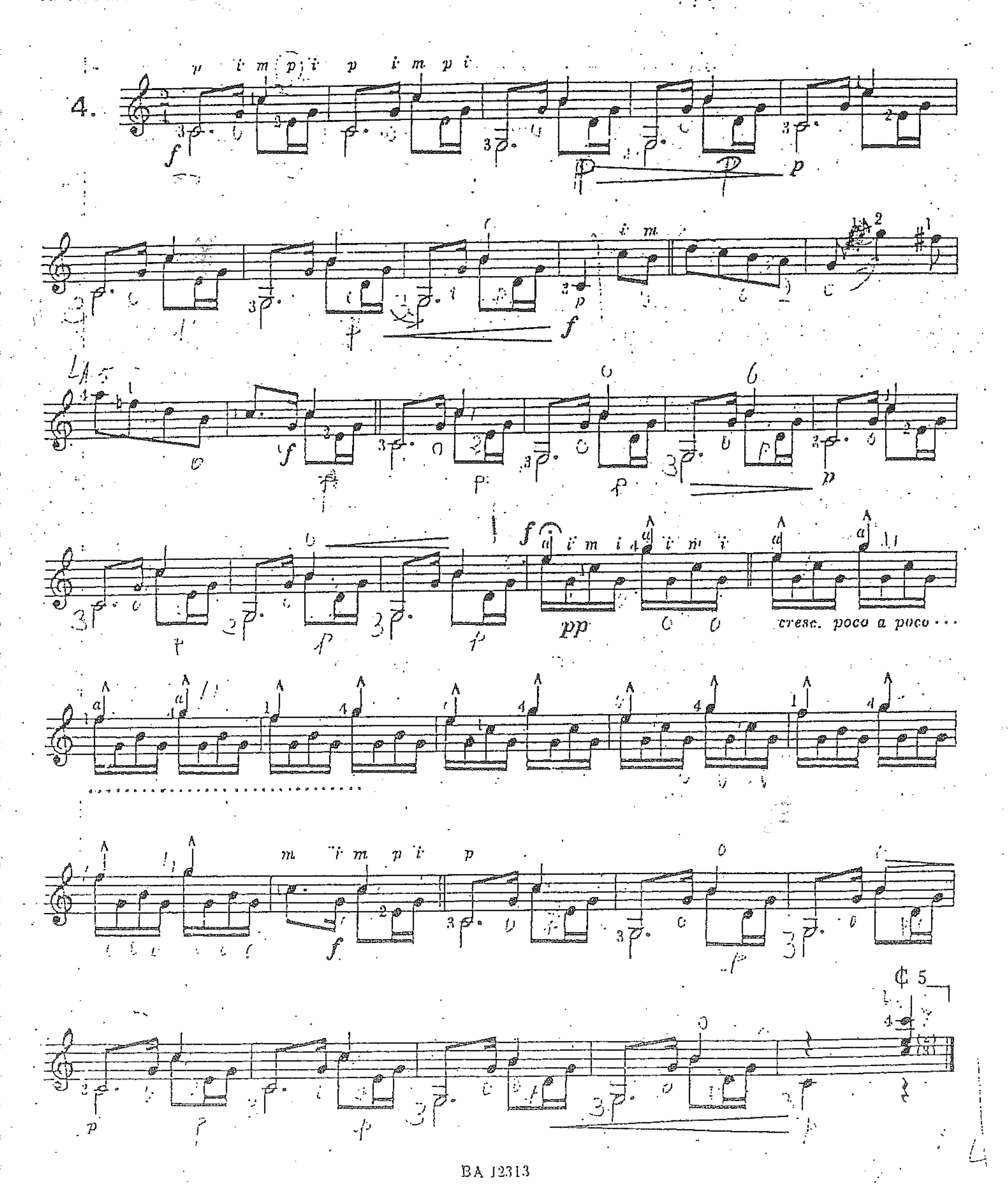


5

1.

MILONGA DE SAN VICENTE

MILONGA

Al Sr. Juan Estibau



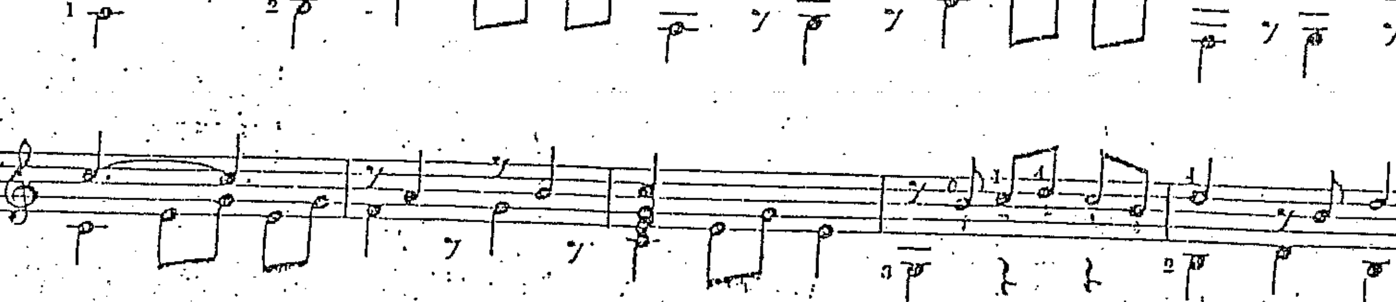
G. BIANQUI PIÑERO

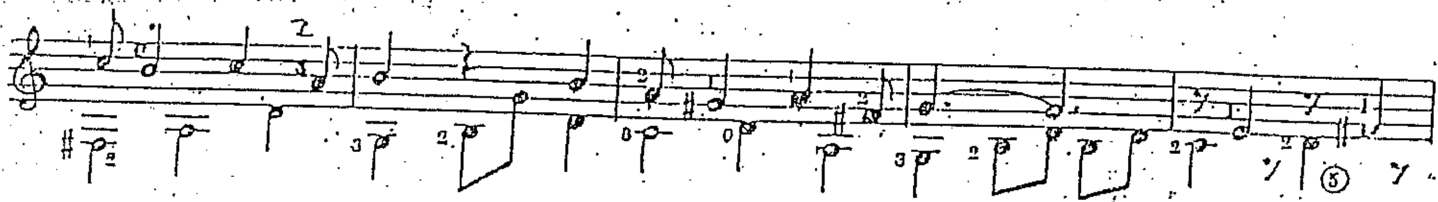
A la guitarrista Abigail Lizzio
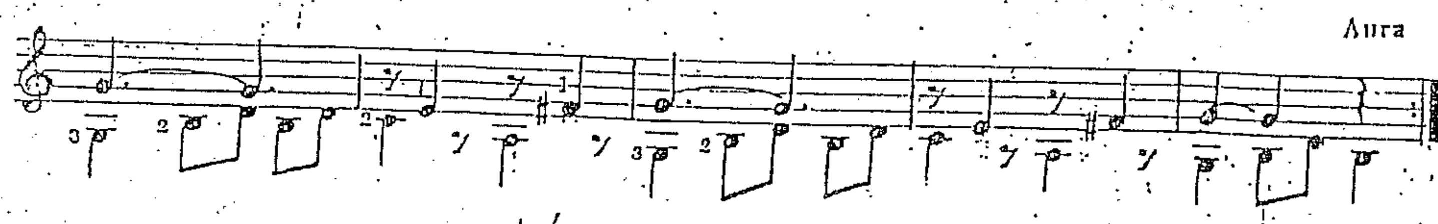
TRIUNFO

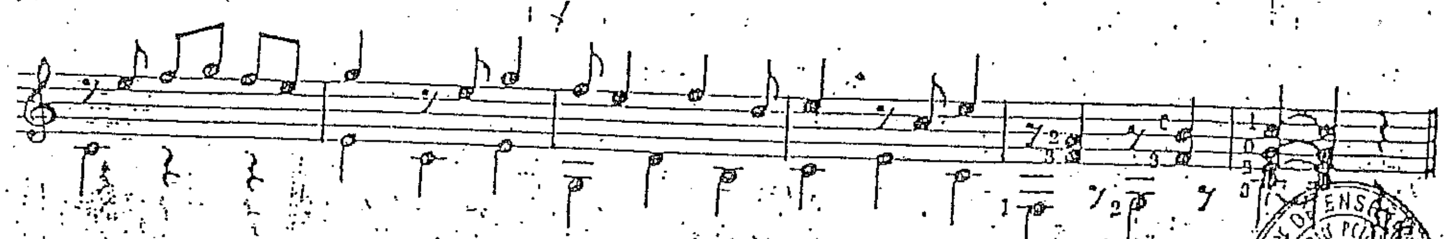
Alegre Moderado

Adentro









PEDRO